



# Missouri Libraries your lifetime connection

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Matt Blunt  
Missouri Secretary of State

# **Missouri Libraries your lifetime connection**

**A Marketing Manual for  
Missouri Library Staff and Trustees**

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# Introduction

This manual is an outgrowth of the Missouri State Library's statewide marketing campaign. The campaign itself grew out of recommendations from the Missouri library community during a series of public forums on the future of library services in the state. Later meetings throughout the state re-emphasized and continue to emphasize the need for and importance of library marketing.

The Missouri libraries campaign began with the naming of a task force to oversee the campaign's development. Represented on the task force were public, academic, special, and school librarians as well as public library trustees and media representatives. The group's first task was to create a memorable slogan which all libraries could use and adapt for their marketing efforts. "Missouri Libraries: Your Lifetime Connection" was the result of task force brainstorming.

Missouri libraries can incorporate the slogan into every activity they undertake. Since the slogan is a general message, it can be used in conjunction with library letterhead or logo, on publicity items, or as a key message during media interviews and public speaking activities. With this slogan, librarians have the unique opportunity to speak out on behalf of all Missouri libraries—public, academic, school and special—in one clear, consistent voice.

Following development of a slogan, the task force worked with the state librarian to prepare questions for a statewide library awareness survey that was later conducted by the Center for Advanced Social Research, University of Missouri-Columbia (see appendix). This project was followed by a package of graphic materials distributed to all libraries in the state and several weeks of radio spots promoting Missouri libraries.

Continuing education has been an integral component of the campaign, with conferences and workshops held in cities and towns across the state. Almost 500 Missouri library staff have attended these events, which focused on developing marketing plans, working with the media, understanding the elements of graphic design, and conducting market research.

Librarians must keep up with the cultural, educational, informational, technological, economic, and social changes in their communities, whether that community is an academic institution, a business, or a town. The daily challenge, in all cases, is to find ways to keep connecting with their publics.

The Marketing Missouri Libraries Task Force hopes this manual will help librarians develop strong messages and promotions for one of the country's most exciting and enriching institutions—the library.



**T**he Missouri slogan conveys a positive and dynamic image of libraries and their role as lifelong, valuable resources for everyone.

# Notes



# Marketing

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**E**ffective library public relations involves developing a message and communicating it to the public.

## Why market?

It is important for librarians to have a comprehensive knowledge of public attitudes toward libraries. Social and cultural trends affect attitudes and actions of the library public. By studying these trends, librarians can better understand their public and market accordingly.

Libraries, like most nonprofit institutions, do not have a lot of money or staff to spend on promoting themselves. It is an exception to the rule for libraries to budget for marketing or public relations campaigns, let alone hire staff to handle these activities. PR usually falls under “other duties as assigned” in the librarian’s lengthy job description.

Even so, there are obvious disadvantages to taking a reactive stance to public relations. There is no two-way communication going on, so library policy may not reflect attitudes or opinions of their public. The public, in turn, may not be aware of the resources and activities available to them. The librarian may not be able to merchandise in the most effective way.

Communities generally support libraries, whether with actual use or just the recognition that libraries are a good thing. News media are more likely to publish a library press release than one for a business. Librarians have much more freedom in designing a promotion or a program or in seeking sponsors or grants than a business. Libraries also have volunteers who can provide free help in a variety of ways.

Why do librarians market? They care about their libraries and their publics. They care about what their users want, and they would like to tell those people who don’t use the library all about their services and collections. They want to see children grow up to become readers.

A very wise and experienced library director once said, while PR is important, “We don’t want the tail wagging the dog”—meaning library service should come first. Actually, that is the purpose of public relations: to put the institution and the public first. But it is going beyond that. It is developing a consistent means for ongoing contact and communication between the institution and the public.

# Marketing the Worth of Your Library

In a perfect world, everyone would have a library card, and the library would serve as both a real place worth spending time at and a virtual information center available 24 hours a day. The library would be the top-of-the-list destination for information and pleasure seekers alike. Unfortunately, in the real world, the public library may rate closer to number 11 as the chosen place to seek information (that's according to a 2001 survey at [www.keen.com/documents/corpinfo/pressstudy.asp](http://www.keen.com/documents/corpinfo/pressstudy.asp)) The truth is the library isn't on the radar screen of many people who think of themselves as information literate.

by Rivkah K. Sass

Despite all our real-time reference, Web sites that rock, and exemplary programs, libraries are still missing the hook that will change our public's perception of what we have to offer. It isn't enough simply to tell potential patrons what is available at their library. What was the last Madison Avenue ad campaign you saw that just told what the product offered?

That hook is selling the value of the library in real bottom-line terms.

## The curse of history

Libraries are a beloved tradition in America, commanding respect, pride, and even a willingness to support the occasional bond issue. Yet, for an institution that has been around this long, the library has simply faded into the background for many in the general public. Librarians struggle to demonstrate that they are the information cognoscenti.

Most customer satisfaction surveys regarding library service indicate a high level of satisfaction with basic or traditional roles. The primary expectation is that libraries offer books for lending and provide programming for children, but they do not contribute to more sophisticated information needs. Adjusting such an entrenched reputation would not be easy in the best of circumstances.

In this day of downloads from Kazaa, "Live Journal" communities, and "blogs," libraries have to fight for the attention of our users, and we are losing the battle. In trying to cast a new status for our institutions as information central, we face the new and, for many librarians, uncomfortable position of being in competition. In this environment, we must tell our users—who are also our funders—what they get for a dollar spent by the library.

## Borrowing from the competition

Librarians do not promote library services well and often are reluctant to borrow from the private sector, although that may be the only thing that will guarantee a viable future. This observation isn't new. In fact, more than 50 years ago Pelham Barr wrote, "There is general rejoicing if some lipstick, love, and lingerie magazine says a kind word about libraries" ("Public Relations or Poor Relations," *Library Journal*, 6/15/46, p. 884ff). Things have not changed much. Too often, we wait for others to notice that we are doing a good job.

Try as we might, we have not come up with the ultimate marketing message. "@ Your Library" is a terrific idea as far as it goes, but despite the best intentions and great public service announcements (PSAs) starring Susan

# Five things libraries can do to market their worth

- 1. Have a real budget for advertising, like St. Louis Public Library.** It budgets for radio ads, billboards, and bus cards, targeting some of its low-use neighborhoods to encourage people to use the library and understand its value. Somewhere traveling around St. Louis is a bus with a sign that reads, "Want to be healthy, wealthy and wise? Use your library!"
- 2. Develop creative PSAs aimed at Generations X and Y that are designed to be broadcast during late-night television.** "It's the middle of the night and you're working on a paper? Did you know that your library card will get you into the library's databases all night long? They're better than Google, and you can cite them, too!"
- 3. Develop catchy placards for the inside and outside of buses that highlight the value of the staff at the library.** Use some of the more unusual questions librarians have been known to answer next to pictures of local staff members: "Have you ever wondered...can you poach a salmon in the dishwasher? Ask a librarian!"

In the Information Age, it's good to know there

Sarandon and Tim Robbins, three problems stand out. Just when we are trying to prove our relevance in the digital age, too often the implication of the campaign is that people must actually enter a building to use the rich array of resources libraries have to offer. We can market librarians as information-savvy and tout libraries as the place to find that recipe or research that car, but if the message is still about the library as place, ultimately, we will lose out.

Second, as respected as Sarandon and Robbins are by baby boomers, their message may not hit Generation X or Y. These are the generations least impressed by the traditional array of services.

And, most importantly, the campaign takes an essentially passive stance: We have something you might like, stop by if you have the time. Selling the library on its value, on the other hand, is about letting people know what their libraries already own. It is about presenting information as a commodity that librarians can deliver at discount rates.

## Databases vs. the Web

Libraries should be valued and viewed as an essential community resource. People should react with delight when they're presented with options for service and delivery. The first step is letting them know options exist. The next step is letting them know the comparative value of library products and services.

One area that is truly undermarketed is our electronic resources. Many users have no concept that they're different from "the web." We know they are unique, content-rich, authoritative, and not free. Again, too many of our information literacy initiatives are passive. We ask people to sign up for a research class and then teach better search methods. Information literacy needs to include teaching happily oblivious people about the dangers of bad information and the costs of good information.

Like almost everything else in the library, databases are not a "free" service to the public, but they represent a great value compared with other available sources. The same marketing strategy can be applied to other areas of the library.

## Staff as marketers

So, what is the value of a library card? What is the value of a library? Access to unique resources? The help of trained professionals? While some of us want to tip the balance in favor of providing electronic resources for the serious user, it is still the human connection that makes the difference. As highly touted, purely electronic tools like Questia fade into history, we should remember to market the value of what is the largest percentage of most library budgets—the staff.

The staff in turn need to sell the value of the library. When Starbucks was a small, local coffee company, its staff knew coffee, and more importantly, they knew their customers and understood that their service and our satisfaction were integrally linked. As customers we developed high expectations. While Starbucks has lost some of that personal touch, there are few among us who do not envy its brand, which literally helped change our tastes.

Like Starbucks, librarians can use the personal touch to build a brand and change user tastes. The reader who comes into the library every week to talk

about what's new and what's good has high expectations about whatever the librarian is going to suggest. It's the service that our public receives that helps them perceive the value the library brings.

The staff need to be smart and offer expert knowledge, but, in fact, it is the personal encounters that hold value, whether they are face to face or virtual. Each encounter is an opportunity to share our expertise, our resources, and ourselves in a way that allows our customers to savor the experience and go away wanting more.

The marketing of libraries is the responsibility of all of the staff. If we can do it with reader's advisory, we can convince our users of the worth of electronic resources and our ability to help them make the best possible use of them. We will know we have succeeded when a customer asks what new database has been added this week.

## Marketing your worth

While the idea of advertising library services isn't new, we must exploit it more than ever. We need to talk about "having the world in your pocket," with a library card and stress that you don't have to be in the library to use it. I hope some library somewhere is doing radio spots featuring "inside the mind of a librarian" scenarios that target diverse user groups. Even better, how about a whole show devoted to information? If the Satellite Sisters can be syndicated, why can't a group of creative and zany librarians who respond to reference questions as though they were car repair issues?

Whatever the creative avenues your team can come up with to spread the word about what the library has to offer, don't forget that these services aren't free. Simply put, thanks to librarians, the public has access to resources more easily, quickly, and cheaply than would otherwise be conceivable. We know that; now we must let our public in on the secret.

Editor's note: Web site referenced in the first paragraph is no longer active.

are true information professionals ready to assist with any question.

4. **Joe Janes of the University of Washington Information School says, "Be where people are."** Janes was the inspiration for Multnomah County Library's "Knowmobile," a rolling reference cart that allows staff to answer reference questions, make library cards, and promote library services at everything from baseball games to farmer's markets.
5. **Work with database vendors to develop strategies and promotional collateral to market electronic resources and get the word out.** Product-specific marketing materials about electronic resources would be a huge benefit to users and give librarians a chance to highlight the specific cost of building their collections.

**L**ibrarians can use the “**Marketing Mix**” (**price, product, people, promotion**) to “sell” their libraries, choosing the **communications tool** which will be most effective for their particular audiences, as well as budget.

Marketing, merchandising, advertising, press agentry, public relations, media relations, special events, promotions (print, audio-visual materials/displays, web, specialty items), are all communications tools.

# Library marketing

*Marketing is used to inform or to persuade. “No smoking” or “Reference Room” signs inform. “Support Your Library” or “Celebrate Banned Books Week” signs persuade.*

*Where you decide to place your message, in order to reach the right people, is targeting an audience and merchandising.*

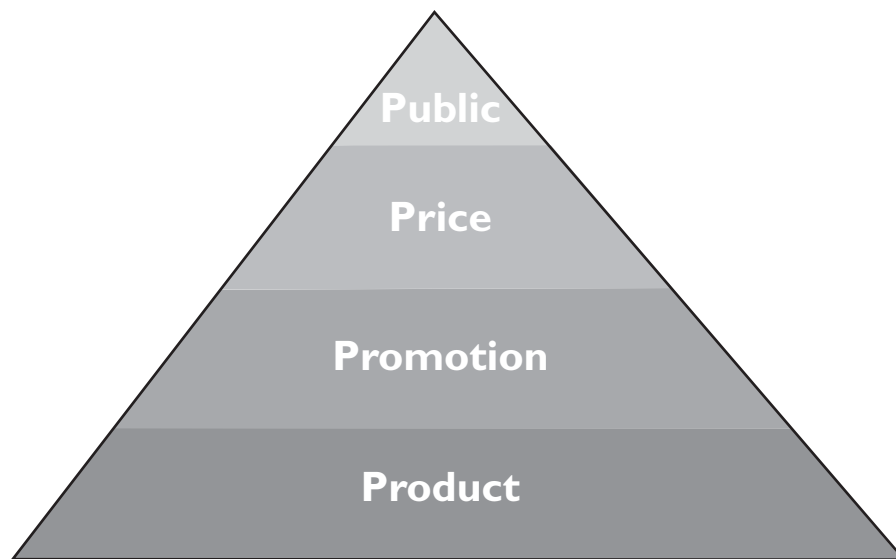
*Whichever medium you select (e.g., press releases, displays, or ads), you must give equal importance to both your message and your audience.*

Many librarians shudder at the thought of “sales” in connection with libraries. That said, consider marketing in library terms. Librarians know and understand their product (library) and customers (public). They are familiar with their distribution capabilities and provide good customer service. They are committed to increasing awareness and usage of the library.

## Consider the library marketing mix:

- **Public:** Internal and external environments (all kinds of publics, from nonusers to trustees to staff).
- **Price:** Budgets, resources, funding sources (Friends, taxes, grants, donations).
- **Promotion:** The method or marketing tool selected to communicate a message—to “sell” a product.
- **Product:** The library and everything in it, from books and staff to comfortable chairs and computers.

### Marketing Mix



In the purest sense, marketing is sales. It uses a simple formula—the Marketing Mix—that targets areas of research to develop awareness and usage strategies. The pyramid of the Marketing Mix reflects the basic “product, supply and demand” issues of the library. All categories have equal importance, yet the ultimate goal—top of the pyramid—is meeting the wants and needs of the library public. One category directly influences the others.

## Marketing is selling.

It is systematically sending the right messages to the right people in the right form to get the right response.

You have a product and a customer. You must determine the best way to reach that customer with the purpose of informing or persuading the person to do something (from returning library books to visiting the library's new webpage). Research and testing play vital roles because they provide information about consumers. Relationships with consumers are an important public relations concern.

Marketing is directed at consumers, but it must interact with other publics, such as staff, trustees, and administration. Marketing has PR implications (e.g., if a story time has a Harry Potter theme, there are some people who may have a religious objection. It would then become a PR problem, where issues would have to be addressed).

## Merchandising is packaging.

It is how you decide to present your product/message (e.g., design, graphics, neon colors for teens) in a way that best appeals to a select audience.

Successful advertisers know the importance of using research to determine how well their audience will accept their product and they act accordingly. They strategically use visual imagery to portray shape, color, and design to appeal to their publics on emotional levels.

For example, the Missouri Libraries logo uses red and black, a distinctive typeface, and a memorable slogan. Red is a passionate, vibrant color. It is the most visible of all colors and certainly the most memorable.





# Six steps to a successful marketing plan

## 1. Set goals

- Identify the library vision and mission.
- Understand your environment.
- Target whom you serve and what they want and/or need.

## 2. Conduct research

- Talk to your “publics” (staff, users/nonusers, everyone who makes up your library “environment”).
- Review what’s been done in the past at your library or other libraries.

## 3. Identify your message

The “message” is clear, consistent information. It is what you are trying to say or accomplish regarding your library’s vision, mission, services, or resources your customers want or need.

## 4. Target your audience

Pinpoint whom you want to reach.

## 5. Choose a medium

Select the method or tool of sending and receiving information (signs or displays; advertising/PR).

## 6. Evaluate your efforts

Continue to question and evaluate your marketing efforts (through surveys, compliment/complaint cards, Web comment sections).

# Planning for effective marketing

*Creating a marketing plan for your library is a process of clearly explaining your library’s vision, mission, goals, and objectives. It requires research of your institution, your environments, and your publics (internal and external). All members of the library team must be committed to the plan to ensure its success.*

To be successful in communicating to the public in the most time-saving, cost-conscious way, it is important to develop a well-thought-out plan of action. This enables librarians to use their time and money well.

Perhaps you will discover a travelog program isn’t generating new attendees; or placement of a sign or display doesn’t work in a certain location; or handing out flyers indiscriminately isn’t as effective as targeting storytime parents.

A marketing plan is the overall set of goals and objectives of your library. It involves understanding your product and your audience. It includes developing an effective means of communicating to targeted publics. The plan should include a list of strategies and tasks, plus measures that help determine whether goals and objectives have been met.

When developing your plan, use the Marketing Mix (4-P’s: product, public, price, promotion).

- Understand your library and its resources, materials, activities.
- Target your audience (fun for kids; trendy for teens).
- Make a budget and get approvals.
- Promote the project internally and externally. Be consistent and constant. Repeat (verbally or visually).
- Keep everyone on the same team—from the administration to all staff. Everybody says the same thing, with the same importance. Your confidence and faith in your message will be readily communicated to your receptive audience.

# Marketing plan worksheet

*Librarians can use the following worksheet to create a marketing plan. In Sections II and III, below, a series of strategies would be listed, with a set of goal-specific tasks and deadlines under each strategy.*

## **I. Library summary**

- A. Vision statement (overall library description/purpose)
- B. Mission statement (more specific description of library purpose)
- C. List of goals (long-range, broad achievements)
- D. List of objectives (short-range, specific achievements)

## **II. Situational analysis** (Library description; dynamics which affect it.)

- A. Market Summary (audiences, attributes; demographics, geographies)
  - 1. Market demographics
  - 2. Market needs
  - 3. Market trends
  - 4. Market growth
- B. Library analysis (history, location, what's unique or special)
  - 1. Strengths
  - 2. Weaknesses
  - 3. Opportunities
  - 4. Threats
- C. Competition
- D. Product (resources, materials, services, activities)
  - 1. Successes
  - 2. Issues
  - 3. History
  - 4. Environment
- E. Marketing strategies
  - 1. Mission
  - 2. Objectives
  - 3. Budget
  - 4. Target marketing (research, strategies, marketing mix—product/price/promotion/public)

## **III. Financials, budgets, and forecasts**

## **IV. Controls** (implementation milestones, marketing organization, contingency planning)

**A** marketing plan defines what you want to accomplish in terms of long-range planning (2-5 years in scope).

**For more resources on planning, see page 88.**

## Notes



# Public Relations

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**P**ublic relations includes research, evaluation, and repeated messages.

## Public relations is communicating.

This communication involves a give-and-take of information until an understanding is reached. Public relations includes research, evaluation, and repeated messages. It also includes researching public opinion and advising library administration of attitudes and responses so policy reflects the needs of the library public.

The public relations umbrella extends over these techniques:

- Press agency: Promoting a person, library, idea, or product in order to attract attention (e.g., naming a bookmobile Bilbo Baggins or creating a library mascot).
- Public affairs (community or government relations): This includes working with officials and opinion makers to encourage support, goodwill, or increased funding (e.g., holding public forums or attending Legislative Day in Jefferson City).
- Publicity: Calling attention to a project or event, as well as media relations and placing information in a news medium (e.g., holding a press conference, sending a press release, placing a public service announcement (PSA), getting to know your reporters).
- Advertising: Paid publicity (e.g., creating and purchasing space in a news medium).
- Promotion: Creating a program or an event to draw attention to a new or existing activity with the intent of shaping opinion (e.g., branch openings, author readings). Press agency and promotion draw attention. Promotion also garners support or endorsement. What makes promotion important is the worthiness of the campaign. “Teen Read Week,” “Banned Books Week,” or “Run for Reading” programs are promotions. They may use press agency to draw attention to these activities by inviting a celebrity to participate, but the underlying message is what’s important. That’s where promotion differs from press agency.

# Publicity planning

A marketing plan gives your institution a clear path to follow and helps to present a strong image to your publics. A marketing plan is a long-range effort to identify and promote your library's image. A publicity plan helps librarians develop more specific, short-range campaigns to promote activities or resources in line with their library's vision/mission.

**M**arketing plans are long-range efforts. Publicity plans are short-range campaigns.

## Publicity Plan Worksheet

- I. Project Identity** (Describe the theme; e.g., Read! Succeed!)
- II. Purpose** (Describe the project, explain, list expectations.)
- III. Plan** (Define specific goals and objectives that your research suggests is needed.)
  - A. Goals (What you expect to accomplish in the long run in accordance with your library vision and mission; e.g., goodwill efforts to support your library.)
  - B. Objectives (Specific, measurable deeds to accomplish for the project and why you are doing them; include your publics here; e.g., special story times to target children, training classes to promote citizens' use of the Internet.)
  - C. Budget (expenses, sponsors, and resources)
  - D. Staff (tasks and deadlines)
  - E. Materials (duplicating, promotional, or publicity items)
  - F. Other (special guests)
- IV. Media** (Select and use media appropriate to the event; include who is selected and why, and how publicity will be generated; e.g., a feature article on the "Kids Page" in your local newspaper.)
- V. Tasks & Deadlines** (Tasks are specific deeds that accomplish your goals within a reasonable timeframe. Create a calendar of activities and deadlines and distribute them to all participating staff so everyone is on the same page. Keep track of what has been accomplished. A simple calendar checklist will keep everyone focused and the project on schedule.)
- VI. Contingency Planning** (Not everything is going to go perfectly. If your article gets "bumped" in the newspaper, have a follow-up press release ready. If your caterer is late, rearrange your program so it continues to flow smoothly. Just don't expect all your plans to be perfect. Think about what could go wrong and how you would handle emergencies. If you enjoy your event, your attendees will, too.)
- VII. Follow-Up** (Do a formal or informal survey of attendees or staff to determine the success of the event. Use this information to improve or change your next one.)



**Slogans or jingles don't have to be poetry. All they have to be is memorable.**

## Slogans & repeating the message

Slogans help to build name recognition and client loyalty. Librarians can use the Lifetime Connection slogan to promote anything happening at their library. The key is to use the slogan and logo as often as possible so patrons receive the message repeatedly and are persuaded to use the library.

It is important for a message to become recognizable by patrons. There is a level of comfort in being able to quickly identify a message. Consider how loyal you are to certain stores, brands or products, from Starbucks coffee to Sara Lee desserts to Robert Ludlum novels. Familiarity breeds loyalty in image marketing.

One of the reasons you remember advertising slogans is that you heard them more than once and, more likely, you heard them often. Use this concept to remind people about your library.

Keep telling them about your resources and opportunities and what makes your library unique. Persuade them to “buy” or use your library on a continual basis.

Consider the advertising slogans you have heard and the products you use:

“Got milk?”

“Dial 1-800-Collect”

“Pepsi Generation”

“L’Oreal: I’m worth it”

*And there’s always the Nike logo (It’s so recognizable, the “swoosh” screams: NIKE!)*



# Targeting Audiences

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**A target audience is a particular public that has been selected to receive a message or is singled out for attention.**

## Receiving the library message

Marketing is persuading someone to do something you want or telling them something you want them to know. It is “selling” a product to a customer. The challenge is to identify your audience and then choose the right way to reach them—again and again, with success.

“Publics” refers to all types of audiences and can be defined as a group of people tied together by some common interest or concern. Generally, public relations refers to external or internal publics. Internal publics share the library’s identity: staff, management, trustees, friends, volunteers, retirees. External publics have some relationship to the library or can affect it: other libraries and library groups/schools, political/governmental groups, users/nonusers.

Before you select a communications tool (publicity vs. advertising, for example), you must identify whom you want to reach. You then can make an informed decision on the best way to reach them. This is targeting audiences.

If you are promoting a special event for children, you want to reach parents and therefore would send press releases to the children’s page editor of your local paper and distribute flyers at story time. You wouldn’t get much news coverage on this event in a business magazine or the six o’clock news.

Whenever you create a program or activity, simply consider whom you want to receive or respond to the message. For instance, it is unlikely a young working professional will attend a teen book discussion group—or that an eight-year-old will show up on a Tuesday morning in October for a story time program (especially to hear *Good Night Moon* or to see a “Barney” mascot). Scheduling programs just because the library isn’t busy at a certain time or because that happens to be when your library has an extra staff member on-duty—or because you got a free “Barney” mascot for an hour—is a pretty risky way of using your resources.

Targeting audiences—putting yourself in their shoes—can help avoid some costly and frustrating mistakes.

# Library publics

Target audiences often share many interests or characteristics with other audiences. Demographics and emotional and behavioral characteristics may be similar in interest or action. Understanding these components will contribute to the success of your marketing efforts.

**Users/potential users**—current and potential users include people of all demographics (age, sex, race, employed/unemployed, education levels, married/single, parents).

**Officials and opinion-makers**—elected and representative, decision-makers, funding sources, advocates, school/library boards, administrators, foundations, lobbyists, trustees.

**Sponsors/friends/donors**—grassroots networks, library retirees, community partners/sponsors, educators, seniors, MLS students.

**Media**—journalists are interested in the endeavors of public and private institutions. Media personnel are a key audience, as well as an invaluable resource to help promote your library and publicize its activities. Always cultivate your neighborhood reporter. Be helpful. Let him know about your resources and how you can help him research stories. When something controversial does happen, at least there will be someone willing to get your side of the story out to your patrons.

# Notes



# Demographics and Library Marketing

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**Understanding local demographics is a key component of any good marketing plan.**

# Understanding local demographics

Numbers can bring general perceptions about a community into clearer focus, break tendencies to overlook changing patterns, and provide a springboard for developing creative marketing ideas.

Census 2000 shows there are more households in Missouri where people live alone (27.3 percent) than in households comprised of a married couple with at least one child by birth, marriage (step child), or adoption under age 18 (22.7 percent). Nearly one out of every five Missourians age 25 or older does not have a high school diploma or the equivalent (18.6 percent). Many more households in the state have an income level below \$15,000 per year (17.1 percent) than an income level above \$100,000 per year (8.7 percent). Over 40 percent of Missouri residents age 65 or older struggle with some type of disability. Over one-half million people in the state (11.7 percent of the population) live below the poverty line.

This latest census also points out that the Latino population in Missouri nearly doubled between 1990 and 2000. A significant number of the people who live in the City of St. Louis are recent immigrants from Bosnia. Nearly 40 percent of the foreign-born population in Springfield were born in Asia. This kind of information is important to know at the local level when planning library outreach and services.

Answering demographic questions, such as the ones listed below, can provide valuable guidance when planning a marketing strategy:

- How many people live in the area served by the library and how rapidly is the population increasing?
- What are their ages?
- Do they come from a variety of racial and ethnic backgrounds?
- What is their income level and how many face limitations brought about by poverty?
- How many cope with disabilities?
- Are there recent immigrants from other countries?
- What languages are spoken?
- Do a significant number of people commute some distance to work?
- What is their educational attainment?
- How many households are headed by single parents?
- What is the high school drop-out rate?

If a significant number of people in a library service area commute to another town or county to work, it could be important to market books on tape as a way to make the travel time more enjoyable, or to publicize information about reciprocal borrowing agreements the library has arranged with a neighboring library system.

Knowing the number of people by age group in a service area is useful information to have when marketing library services and programs. What is the potential audience for a summer reading program for children or youth? What type of programming would be most valuable to the library community? For example, baby boomers are approaching retirement years and represent a strong percentage of the total population in most areas. Often, their interests and experiences are quite different from those of the preceding generation of retired persons.

In the area of special services, the number of people who may need adaptive equipment to use library materials or who may require delivery service at a nursing home can be identified using census statistics. Statewide in Missouri, 48,708 people lived in nursing homes in April 2000. Promoting library services such as large-print books, books on tape, and the services of the Wolfner Library for the Blind and Physically Handicapped may be important to this population, as well as to others who are elderly or physically disabled.

Demographic information also has the potential to convey—sometimes in quite vivid terms—a library's need for increased funding, more buildings, and additional staff. Broad statements communicate the message in general terms:

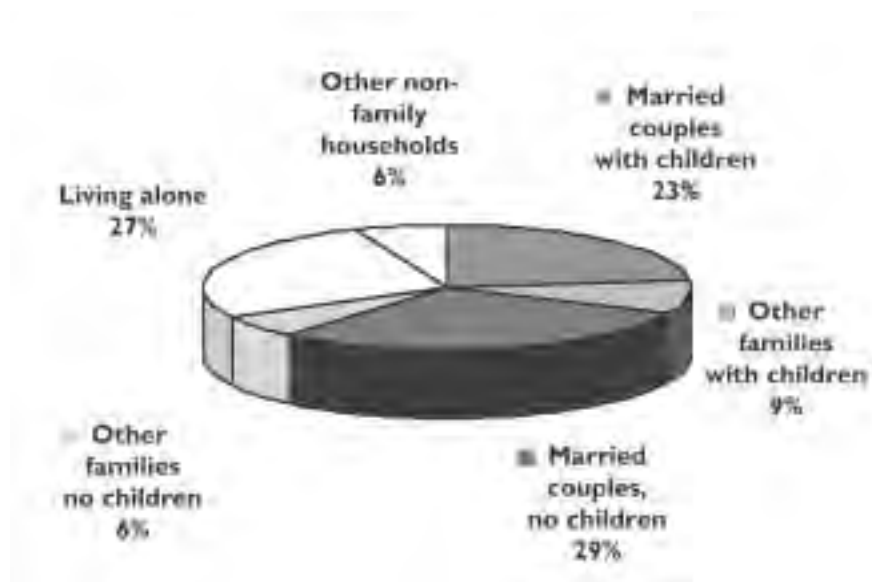
*St. Charles City-County Library and the Christian County Library both had tremendous population growth in their districts between 1990 and 2000.*

But when the same message goes out with specific numbers included, it illustrates the situation more clearly and gives added impact to the message:

*The St. Charles City-County Library district grew by 70,976 people between 1990 and 2000. Just the growth in this county district's population during those 10 years represents more people than the entire 2000 population in 101 of Missouri's 114 counties.*

*The Christian County Library is located in a county that ranks 32nd among the nation's 3,141 counties and county equivalents for percentage increase in population (66.3 percent) between 1990 and 2000.*

### Household Composition in the State of Missouri



Source: Summary File 1, Census 2000, U.S. Census Bureau

You don't have to be a planner or a consultant to use census information. Anyone who wants to know basic information about his or her community can find it posted on the Missouri Census Data Center or the Census Bureau Web sites.

**The latest census information is always available on the Missouri Census Data Center Web site at <http://mcdc.missouri.edu>.**

**Librarians can promote the availability and use of census information to many segments of their community: business, nonprofit organizations, schools, churches, and health-care agencies.**

## Marketing reference services by providing community demographics

*A library can market its reference division as a source for obtaining local demographics, which increases public awareness about reference services in general. People who want statistical data for their own marketing and planning purposes often pay for this information if they do not know where to access it publicly. Knowing the information is available free of charge at the library is welcome news to the public and can lead to good partnerships and liaisons for libraries.*

The release of Census 2000 long-form data in 2002 provides an excellent opportunity for librarians to reach out to partners and potential partners in their communities. Librarians can take the lead to help people know: 1) what is available from Census 2000, 2) how to obtain detailed census information about their local area, and 3) how to put the data to good use.

Almost without exception, newspapers, local governments, chambers of commerce, not-for-profit organizations, businesses and people who seek grant money for projects to improve, restore, or offer new services in a community have an interest in local census information.

Many people are also interested in how a local area compares to others. For example, if a newspaper reporter is writing about local demographic trends or if a grant writer is making a case for community need, it can be important to know how your county, town, school district, or neighborhood compares to others. Is income level higher or lower than the state average? Is poverty especially high compared to other communities of similar size in the state? Presenting the percent of people who live in poverty in a county conveys important information on a grant application. But if poverty in the county is especially high, the information becomes much more powerful if ranked among all counties in the state.

People who manage and work in businesses and manufacturing firms rely on census information for marketing research and planning purposes. Looking at the number of people by age and gender in an area helps businesses understand the potential customer base within a geographic area. Educational attainment by age is useful for marketing purposes, and it also helps companies know if a qualified pool of workers exists within commuting distance of a location they are considering for relocation or expansion. Businesses that track sales by zip code area may want census information by zip code to use for comparison and analysis. Financial and mortgage institutions and real estate businesses often need to know the census tract number for a specific address. The Census Bureau provides a place to obtain this information online at <http://factfinder.census.gov/servlet/BasicFactsServlet> (click on "enter a street address to find Census 2000 data" on the far left column of the Web page).

Administrators, governing boards, and the people who teach in schools, colleges, daycare centers, and educational and literacy providers are interested in the number of children by age for towns, counties, and school districts. Programs that offer English as a Second Language classes and assistance centers for newly arrived immigrants are interested in data about language spoken at home, year-of-entry into the country, and country of origin.

# Examples of Census 2000 subjects

The following are examples of just a few of the data categories available from Census 2000:

- Disability (includes sensory, physical, mental, and self-care sub-categories)
- Educational attainment by age and gender
- Ethnic background
- Families and households by type (includes single-parent households by gender)
- Grandparents who are caregivers for their grandchildren and the length of time they have been responsible for the grandchildren
- Median household income and median family household income
- Place of birth and year of entry for the foreign-born population
- Place of work, commuting patterns, and time it takes to get to work (includes number who work at home)
- Population by age, race, and gender
- Poverty and income levels
- Veterans and time of service

A complete list of census categories from the demographic profiles for the long-form data is available on the Census Bureau's Web site at [www.census.gov/prod/cen2000/doc/ProfileTD.pdf](http://www.census.gov/prod/cen2000/doc/ProfileTD.pdf).

## Ideas for marketing demographics and reference services in your community

- Schedule times to present local census information to local organizations and offer the library as a primary resource to find out more about census data. If no one in your library feels comfortable presenting the information, contact the Missouri Census Data Center at the Missouri State Library at 800-325-0131 (in Missouri) to arrange for someone who works with census data to go with you for the presentation.
- Prepare an information sheet with census statistics for your local area and advertise your library's reference service on the same sheet.
- Contact people in the community who might use census data to let them know the long-form information is available and to offer help with interpretation locally or through the Missouri Census Data Center.

## Resources for census information and outreach

The Missouri Census Data Center coordinating group members and local affiliates are available to provide consultation about accessing, compiling, and presenting local census information. They can also provide master copies of handout materials and send census-related charts and maps which can be fit into PowerPoint slides or reproduced on paper. Contact the center at 800-325-0131 (in Missouri) for additional information or to request information or materials. Census information is also posted on the Missouri Census Data Center Web site at <http://mcdc.missouri.edu> and the Census Bureau's Web site at [www.census.gov](http://www.census.gov).

**Most people know basic population and housing figures are available in the census. But many may not know the depth of information and the level of detail available.**

## Notes



# Working with the Media

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**Ever since there have been journalism schools, professors have been using this example of “What is news?” with their students: “Dog Bites Man” is not news. “Man Bites Dog” is news.**

## Is it news?

The first step in publicity is surviving the “Is it news?” test.

Don’t waste a reporter’s (or your) time with information that is not news. If you do, the next time you call this reporter, he or she just may not be in.

News media have a general standard for ranking library and other nonprofit publicity and deciding the news value:

- Is it accurate, truthful and complete?
- Is it important to the library’s audience?
- Does it have local significance?
- Is it timely?
- Is it interesting or unusual?

While your library staff may find it fascinating that one of their co-workers had a baby, the general public will yawn. If, however, this staff member has a baby in the stacks, then the public will take notice—it has the “hook” necessary to be news. It’s unusual and of interest to people outside your library. Baby announcements belong in the library newsletter. Giving birth inside the library belongs in the newspaper.

If a cataloger never misses a day of work, put it in the newsletter. If this cataloger processes the one-millionth book at the library, write a press release.

In handling news and building media relations, the role of the PR person is twofold:

1. Provide accurate, timely information in the proper format for the selected medium.
2. Respond promptly to inquiries.

Aside from being able to “recognize” news, a PR person must know the types of media in the environment (TV, radio, newspapers, cable), the respective deadlines and requirements for submitting news, and the names of reporters, editors, or producers.

# Inside the newsroom

Reporters spend most of their time conducting research and interviews, following leads, and writing news stories. On average, for a daily newspaper, reporters write about three hard news stories a day under very tight deadlines. So news must be timely. If the story's not done in time, it's no longer news.

Aside from assigning and editing stories, writing headlines, meeting deadlines, taking phone calls, and supervising reporters, copy editors, and production staff, editors receive a stack of press releases each day. The larger the newspaper, the bigger the stack.

A newspaper essentially is laid out in this way:

- Ads (ads primarily finance the newspaper, supplemented by subscriptions).
- Standard features (advice, crosswords, comics, and classifieds).
- Standard sections (Opinion, Everyday, Lifestyle, Business).
- Front page (containing national and international news, mostly from news wire services, placed in order of importance; a basic layout is made, then updated or changed right before the production deadline to include the latest news; front page stories are jumped to inside pages, where they best fit around ads).
- Local sections (briefs, community calendars, features and hard/soft stories written by local reporters).

## Slow news days

Like a kid hoping for a “snow day,” most PR people pray for “slow news days” when they are publicizing an event. A slow news day means more coverage. You may get photos to accompany your story, and the editor may actually leave in the library director's quotes.

Libraries are pretty lucky in regard to news coverage anyway, because they almost always fill that “good news” angle that newspapers like to include (even though they only include a smattering of “good news,” they will use your library's news before they will a business's or a lesser-known nonprofit group's).

Small town dailies and weeklies will print a library's press release almost verbatim, because they simply don't have the staff to cover all the news. If they can fill space with a legitimate story and not spend too much staff time verifying facts (and thus freeing their reporters to cover more hard news, like town meetings or fires), then they will use your release. If you have a good track record of sending factual, legitimate stories to them, you have a better chance getting your news published.

**Newspapers are busy places. By understanding how newspapers function, librarians can better work with media to generate publicity.**

# You're submitting an article?

## Get a clue

Reprinted with permission  
from the *Sikeston Standard-Democrat*; text by Rob  
Carrigan.

Recently I was asked to speak with a group of librarians about what they needed to do to get their public relations information in the local newspaper. At this event, a number of other media concerns including representatives from radio, television, and larger daily newspapers addressed the same topic from each of their respective areas of expertise.

Basically, we all came up with the same answers.

Common things were covered. Things like don't confuse news content with advertising, know deadlines and don't push them, know whom to contact for what and build relationships, lead with compelling info first, be familiar with the media and its coverage, become a source, give plenty of advance notice, write it down and either fax, e-mail or hand deliver, and, finally, be sure to follow up.

### The top 10 reasons why your stuff didn't get in the paper:

10. You called 20 minutes before an event was slated to start and asked an editor to bring a camera because you have something "you want to get in the paper."
9. You called and said you have an event you want to "advertise" in the news section.
8. You threatened to take your news somewhere else, because the editor seemed unresponsive.
7. You used the name of an editor who moved on five years ago on the release you sent.
6. You called the editor hoping to spark an interest in your story, but then asked the editor to check with "so-and-so" for the correct time and "what-ya-ma-call-it" on location.
5. You wrote the perfect release, but you didn't leave a contact name and number and disappeared off the face of the earth.
4. You told the editor you want this story on the front page, or at least page 3, without even cracking a smile.
3. You gave the information to the paper boy who said he would give it to an ad rep, who was going to give it to the business manager who would forward it to the publisher who said he would make sure it gets in (if he didn't forget to give it to the editor).
2. You sent a release via e-mail but you neglected to ask if the paper's staff can read a Microsoft Publisher attachment from a PC on the paper's Mac-based, Quark-driven publishing software and hardware. Save your information in "text only" (.txt) format and send the .txt file to the paper.
1. You told the editor this wasn't your first choice for publication, but under the circumstances, this paper would have to do.

# Writing & placing releases

*Even though a reporter agrees to attend your event, this is not a promise. It is understood that reporters follow the news and will not hesitate to drop your event in favor of a more interesting story. After all, publicity is free and you often “get what you pay for.”*

If the release tells about an upcoming event, it may be cut to one or two sentences and put into the Calendar section. If the story is interesting enough to capture peoples' attention, the editor may assign a release to a reporter or a photographer to write a feature, in which case he might contact you to get quotes or more information.

Other places for press releases are the “Briefs” section. If the content is newsworthy and timely, the release gets first priority; however, it will be rewritten to fit a 1" to 5" space.

If your press release is selected for publication, no matter where it is placed or how much information is included, consider yourself lucky. You are competing against every nonprofit agency in the area, in addition to whether or not it is a “slow news day.” If there is space, most likely the paper will print your news. But publicity is at the back of a very long line. It's like going to the emergency room. Hospital staff set priorities according to injury, not who got there first. Newspapers set priorities according to content and space.

This can be great if it's a slow news day. You might end up with a feature story on the cover of your Local section. However, if you are unfortunate enough to have a snowstorm hit the area on the day of a kick-off event, you can pretty much kiss your publicity goodbye. Don't count on that photographer taking a photo of your board member reading to an adorable toddler. He or she will be out looking for downed power lines or a business person cross-country skiing to work or kids building a snowman. At these times, you're lucky if the editor even thumbs through the stack of releases.

## Select the most effective medium for your news or message:

Newspapers (*dailies, weeklies, journals, “Penny Papers” tabloids*)  
Newsletters (*school, neighborhood, business, nonprofits, library*)  
Magazines and professional journals  
Bulletins & bulletin boards (*churches, grocery stores*)  
Webpages, reciprocal Web links, Usenet newsgroups  
Broadcast media (*ads or PSAs for radio and television*)  
Publicity materials: flyers, signs, banners, bookmarks, and other printed items  
Partnering: including your logo or message on grocery bags, fast-food menus, etc.  
Promotional items (*bags, stickers, t-shirts, hats, mugs*)

## Standard elements of press releases

Since newspapers can pick and choose among scores of press releases each day, they are unlikely to consider any release that is hard to read, has incomplete information, or is not written in a standard format. It's just easier to pick a release that has all the elements they need.

1. **Letterhead/logo.** Include some sort of identity that is quickly recognizable, preferably a logo and a theme, such as the Missouri's statewide library campaign theme. If your library doesn't have a letterhead, create one from

**O**ut of the 50 to 100 press releases a newspaper receives daily, only a few releases (if any) may be chosen for either a story or a news brief. Mostly, these releases are chosen to fill space.

## To deal with reporters, recognize their priorities:

1. They see things from a news angle.
2. They need reliable sources of information.
3. They place the reader first. They work within the newspaper's guidelines.
4. They work under tight deadlines.
5. You need them. They don't need you.

a word processing template or use a design—as an example—from some business letters you have received. Include your library's name, address, phone and fax numbers, and e-mail address.

2. **"PRESS RELEASE"** should be at the top, large enough not to be missed.
3. **Contact Person.** Include the name, title, Web address, and phone number of a contact person.
4. **For Immediate Release.** This text should be at the top of the page, near the dateline.
5. **Dateline.** The day you mail the release or bring it to a reporter is the dateline. It goes at the top of the page, before the headline.
6. **Headline.** A headline is the attention-getter. Write in active voice, preferably one line but never more than two lines.
7. **Lede** (yes, "lede" is spelled correctly) paragraph. This is the first paragraph. It should include the entire story in a nutshell: the five "W's" (and H): Who, What, Where, When, Why, and How.  
Lede Example: *Harry Potter Library, 455 Baker Street in Leeds (WHO & WHERE) will host a book-signing event featuring author J. K. Rowling (WHAT) at 1 p.m. Tuesday, April 1 (WHEN) to promote her new book, Cooking with Muggles (WHAT & WHY).*
8. **Type and double space all releases.**
9. **Assume your audience knows nothing about the event.** Explain and provide fact sheets and background information on your library whenever possible.
10. **Use the inverted pyramid.** This is the standard format for releases. Forget the "information, body and conclusion" format you learned in English class. Your audience isn't going to stay around long enough to find out the ending of your little mystery. You need to get all the important information at the top of the page and work your way down. Supplemental information and descriptions are last. That's so less essential information can be cut for space requirements.
11. **Quotes.** Quotes can help personalize a story. Be sure to include the correct spelling of the person's name and his or her title.
12. **Sources.** Whenever you make a claim, you should include a source. If you are claiming that your library has the highest book circulation in Missouri, back it up with where you found this information. Reporters love statistics and sources.
13. **Get your facts straight.** Make sure everything is spelled correctly and that the information is accurate and timely. Don't expect a reporter to do your work for you. Remember, you've got a lot of competition.
14. **Include a phone number in a prominent place.** It cannot be over-emphasized how important it is for reporters and the public to know whom to call for more information.
15. **Timeliness.** It ain't news if it ain't new. Mail your press releases at least two weeks in advance of an event. Start flagging reporters a month prior to a special event, then follow-up two weeks before, then the day before. Give them time to schedule the event. Magazine publications work two to three months in advance. Calendar sections often require releases up to six weeks in advance.
16. **Follow-up.** For basic information and activities, you DO NOT want to "bug" the reporters or editors by calling and asking if they received your information. Wait until a special event or activity is going on before you follow up with a phone call.

**FOR IMMEDIATE RELEASE**

The Kansas City Public Library  
Contact: Jami Schaefer, (816) 701-3522



**Appointment of New Library Director Announced**

January 27, 2003 - Kansas City, MO. - Joseph H. Green of Richmond, California has been selected by the Kansas City Public Library's Board of Trustees as the new library director. Beginning March 10, Green will head Kansas City's urban library system, which serves more than 2.5 million residents in the metropolitan area.

"Joseph Green is a seasoned library administrator who brings years of professional experience to Kansas City," said Olivia Dorsey, president of the Library Board of Trustees. "The Trustees were impressed by his history of collaboration with community groups and his enthusiasm for the position."

Green has most recently been the director of the Richmond Public Library. He has been city librarian in Richmond for 6 ½ years. The city of Richmond is across from the San Francisco Bay. Prior to Richmond, Green was director at the Nassau Library System in Uniondale, New York.

The selection of Joseph Green follows a nationwide search that began in October. "I am delighted by the offer to come to Kansas City. In many ways, this is a once in a lifetime opportunity," said Joe Green.

Current library director Dan Bradbury announced in September his plan to retire at the beginning of 2003. Bradbury will end his 19 years with the Kansas City Public Library on January 31. Joseph Green will begin his duties with the Kansas City Public Library on March 10.

# # #

**R**adio time is costly and precious. Any information read on the air is done so in a manner that takes the shortest amount of time.

# Public service announcements

*All television and radio stations are required by the Federal Communications Commission (FCC) to give a portion of their air time to the public. Most will read public service announcements. These announcements are usually for non-profit organizations.*

## Examples

**Newspaper:** He was always giving money to the poor. The great John Dough was found dead this morning in his California bungalow at the young age of 32.

**Radio:** Thirty-two-year-old philanthropist John Dough is dead.

**Newspaper:** Children ages 3-5 are invited for an evening of storytelling, songs, and more. "Stories Tonight" are held on the third Tuesday of each month from March through June at the Center City Public Library. The programs last approximately 30 minutes and will be held at the library's headquarters, 4425 Sagamore St. "Stories Tonight" is free and open to the public. Call 994-3300 for more information.

**Radio:** Children ages 3-5 are invited for an evening of free storytelling, songs, and more at "Stories Tonight," held on the third Tuesday of each month from March through June at Center City Public Library's headquarters. Call 994-3300.

## Strategies

Contact the public service directors or station managers at your local television and radio stations and try to meet with them personally. Learn about their PSA requirements and inform them about your programs.

Subscribe to a media guide for your area.

## Basic guidelines

Use short, upbeat sentences.

Always type and double-space the information.

Give information about the program, and ask for action by the listener.

Give specific instructions about where to go, when, and include a phone number.

## Time slots

10 seconds = 25 words

30 seconds = 75 words

60 seconds = 150 words



# Handling the interview

*Interviews can be conducted in several ways, depending on the type or level of importance given to a story: crisis, background, event/issue. They can be generated by the news media or the library, depending on need.*

If you were going on a job interview, you would bring a resume, dress appropriately, and practice answering some questions you suppose your future employer might ask. You would think carefully about your responses and include examples to illustrate your points. You might even practice in the mirror so you can look at your body language and facial expressions. You do all these things so you can appear competent, sincere, and confident. You want that job and you are going to get it.

If you were an actor, you wouldn't wait until opening night to practice your lines. Lawyers don't win cases by going into court unprepared. Students who study for tests get higher scores.

Since media interviews reach tens- to hundreds-of-thousands of people, and because this is a chance for you to promote your library in the most visible way, it is to your benefit to appear as professional and knowledgeable as you can. If you feel confident about your subject, your viewers will, too.

Planning will help you prepare for the interview before a reporter puts a microphone in your face and the cameras start rolling. If you have a process established for handling interviews, you will be less likely to be surprised (or ambushed). You also will be able to give a much better response than "no comment" (which sounds like "I'm guilty; take me to jail!" to the public).

Some interviews are simply background information for a story. Reporters often gather more information than they need to supplement a story, in case the paper needs to fill space or air time (e.g., if a story falls through or there is a "hole" in a newspaper's layout).

Some interviews are done to localize a national/international story (e.g., when Salman Rushdie went into hiding, reporters may have called your library to see if his book *The Satanic Verses* was part of your collection). Most interviews are event-related (e.g., TV crew covers a branch opening or a special story time featuring a celebrity).

## Newspaper interviews

Newspaper interviews can be done over the phone, in the newsroom, at the library, or a neutral location. If you have done your job properly, you will already be on a first-name basis with reporters and editors. If you are known to provide accurate and timely information, to return phone calls promptly, to be helpful and honest, then journalists will deal fairly with you.

If your press releases are sloppy or you don't call reporters back, your job is going to be more difficult. Reporters "won't be ignored." They are going to do their job and write their articles whether or not you approve or comment. It's better to get on record with your library's "angle," than to plead "no comment" and appear furtive and uncooperative.

Newspaper interviews are easiest to control; you have time to write down your answers to the questions and fax responses and quotes to the reporter to support your telephone or personal conversation.

## Kinds of interviews

**Television**

**Editorial board meeting**

**Radio**

**Community town meeting**

**Newspaper**

**Regulatory hearing**

**Cable program**

**Legislative testimony**

**Telephone**

**Press conference**



Be careful not to let down your guard when chatting with reporters. Everything is on the record unless you both agree otherwise. An offhand remark looks much different when it's in print for everyone to see.

## Radio interviews

Like their television counterparts, radio interviews can be live or taped. They can be at the station or over the phone.

One good thing about radio is that the audience can't see you, so it doesn't matter if you're having a bad hair day. On the other hand, while a hundred thousand people might view your TV spot, only a few thousand hear the radio spot. You get less impact, but there's also less pressure.

Be careful not to get too comfortable in the "chatty, friendly" atmosphere of the radio interview. The interviewer's job is to boost ratings, not be your best buddy.

Even the most innocuous show can produce a surprise question. If you are not sure of the answer or don't know how to answer it gracefully, without controversy or compromise, tell the interviewer (quite earnestly) that you will need to do further research and will be happy to get back to her on that. If you don't know the answer to something, don't be pressured into saying something you will later regret.

## Sample sound bites

- "Libraries are a lifetime connection to the public" is a great tagline on a variety of stories, from programs for seniors to reference activities.
- "Our electronic resources connect you to the world."
- "Our programs are created to encourage children to become lifelong readers" leads into a story on children's programs.
- "If you read, you succeed" borrows from ALA slogans, but works in a variety of ways.

## Television interviews

TV interviews can be scheduled at the studio (most likely taped, although some "live" interviews do occur, e.g., talk shows). These interviews also can be done at your library, which is preferable. Librarians are most comfortable on their own "turf," plus they have the library backdrop, reference materials, and staff to help support the interview and lend it credibility.

If the TV crew shows up in their station vehicle (usually a van with their call letters on the side, equipped with a satellite using a two-way microwave signal), then it is possible for the interview to be "live." Most TV interviews are taped and then brought back to the station for editing. The length of the segment and what actually appears on TV depends on how much air time they have available—which is why you want to get your main points across first. TV loves to air "sound bites," which are like one-sentence (fragment) story headlines.

Most interviews get cut to a minute or less for news shows (depending on the story's importance). If the interview is just a local angle or background to a bigger story, the station may not use it at all. If this story ties in strongly to another story or stands on its own, it could be three to five minutes long.

TV interviews are visual, so every sight and sound is scrutinized by thousands to millions of people, from hand gestures and facial tics to jingling of pocket

change. How you sound and look when you say something is remembered just as much as what you said. Dress on the conservative side: normal business attire, solid colors, small patterns, very little jewelry, no tinted glasses, use makeup.

## Tips for television interviews

- Relax—Get comfortable.
- Keys—Go straight to key messages you want to get across. Repeat them in different ways. Say what you want, not what they are trying to get you to say.
- Practice—Practice some “sound bites” beforehand and use them where you can. The interview, when shown on TV, will be mixed up and edited. They may cut everything you say in a 20-minute interview down to one or two quotes.
- Illustrate—Use examples.
- Smile—When an interviewer fires a question at you, you may feel defensive. Your first response is to fire back an answer, quickly. Instead, you should pause, smile, and take a breath while you gather your thoughts. People who talk fast look nervous. Nervous people do not instill confidence. People who get defensive look guilty. When you are ready to speak, go ahead. Don’t be rushed into rash statements. Remember, TV editors are going to do a lot of cutting. If there’s a pause, it won’t show up in the final cut. They do not like dead air.
- No “lingo”—Use everyday language; try to cut down on library terminology. Maybe you know what a quarto is, but most people don’t.
- Don’t read, say!—Only crime detectives can get away with reading a prepared statement. This may work at a press conference, but expect some Q&A’s, just the same.
- It’s not about you—Unless you have absconded with library funds, this is about the library, not you. You are being interviewed to present the view of the library, not to state your personal feelings. Stay away from personal opinions and biases. You are not the star. This is about the library and its policy. It is OK to remind the reporter of this when he tries to lure you into saying something you may regret.
- If you feel a question is unfair or personal, say so. If the reporter deviates from the purpose of the interview, say so. Insist, gently, that you stick to the subject, or politely end the interview.
- Be upbeat and sure of yourself. Don’t say, “Is that OK?” Don’t try to be an expert in everything. If you don’t know, say you’ll “have to look into that.” Don’t “wing it.”
- Good manners—Make eye contact. Keep your voice level and controlled. Be aware of your facial expressions by practicing in a mirror. Have good posture. Do not use excessive hand gestures. Just remember what your kindergarten teacher (or your great Aunt Sylvia or your mom) taught you: sit up straight, no fidgeting!
- Use visuals—In-house interviews are easiest to control. Have a nice backdrop. If you’re conducting a press conference, use a meeting room (so as not to disrupt patrons and there is plenty of room, electricity, a podium).
- Get a copy—Record your own copy of the interview, or ask the station to send you a copy.
- On the record!—Remember, there is no “off the record.” Watch what you say.
- Control issues—You can’t control everything, but you can control some things: preparation, key messages, timing, deadlines, environment, ground rules, reporter, follow-up, and some content.

**F**or background, listen to radio interviews and watch television interviews to see how amateurs and professionals conduct themselves with reporters.

**E**mergencies of all sorts will arise at your library at some time or another. Contingency planning will help see you through in a professional, thoughtful way.

## Talking points

Use these key messages with reporters and when spreading the word about your library and its services:

- Libraries are open to everyone and have something for everyone.
- Libraries are a cost-effective way of obtaining needed information resources.
- Libraries are dynamic places of learning.
- Libraries are places of technological, educational, and cultural advancement.
- Libraries are exciting places of opportunity.
- Libraries have a unique resource not available anywhere else—librarians.
- Librarians are trained experts in finding information on the Web, in books, or archives.

# Dealing with media in emergencies

*A TV crew shows up unexpectedly at the library, cameras and microphones on, wanting an immediate comment from you on a hot story that concerns the library. Will you be prepared or will you panic? Librarians and/or their designated public relations staff have to be prepared to deal with all sorts of unpleasant and even tragic events, from fires and theft to censorship and temperamental people.*

Your job will be much easier if you realize that things can and do go wrong. Since it will be your task to handle such emergencies (and explain the library's position to the media), you would be well advised to develop some "what if" plans. Librarians in the role of a PR person should share their emergency plans with staff so everyone knows what to do in case of a crisis.

Nobody could have predicted the tragic events of September 11, but the airlines already had in place some emergency media plans to help them through the crisis. In the event of a plane crash, they have standard procedures for notifying family and releasing information. They stop running ads. They hold press conferences. They have a key spokesperson who makes all the comments. Staff do not talk to the media; they let their PR team handle it. They use all their resources to confront public concerns, such as putting new luggage handling procedures on their webpage and posting signs inside the facility to help people understand the new security rules.

Of course, this is an extreme example of an emergency, but in this day and age, libraries would be well advised to develop some crisis management plans, just in case.

## Tips for handling PR in a crisis

- Press conferences should be held in a controlled area (library meeting rooms) to avoid disturbing the public, to allow for electrical needs of the media, and to provide a comfortable place with chairs or tables. This sort of courtesy to reporters shows a willingness to be cooperative.
- The designated PR person is always the media contact. All reporters should be referred to this person, who must be available 24-7 (all the time). No other staff should try to speak on behalf of the library, unless it is the library director. Stray or careless comments, once published, cannot be undone. If you have a procedure in place, you won't spend your time doing damage control. The PR person is responsible for working with top management to clear all information released to media.
- Maintain contact with reporters to clarify or seek out information; put rumors to rest; get out your message. Know to whom you are talking, for whom they work, their title/phone number, and what they want (the angle of their story).
- Keep copies of press releases; take notes of phone calls. Keep a log of what was said and when the information was released. Keep management and staff informed.
- Do not give out personal information unless the family/staff member has been notified.
- Just give facts. Don't guess, estimate, or embellish. If you don't know something, tell them you will get back to them.
- Respond promptly to inquiries (reporters have tight deadlines). Even if you don't feel the story has value, be polite and cooperative. Refusing to cooperate looks bad. You won't stop the story just because you said, "No

comment.” (Don’t ever say this.) That is not to say that you must provide information on personnel issues, acquisition of property, etc.

- If the reporter suspects you aren’t being forthcoming, he’ll just find another way to get what he wants. Reporters have lots of colleagues and long memories. Your reputation with local media will be in tatters.



# Events

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# Event tasks & types

*Events are a wonderful opportunity to gather and celebrate special occasions with library audiences. They require quite a bit of planning and preparation, but the rewards are great. Involve as many of your publics as possible and decide on your event goals at the outset.*

## Event tasks for staff

**Front-door greeter:** For a large party, such as an open house, have someone assist guests as they arrive, take coats and gifts, give nametags and have guests sign the guest book.

**Food and beverages:** Arrange for a caterer and servers or ask someone to help with food and beverage preparation and to refill items as they are consumed.

**Activity director:** Make introductions, encourage circulating and mingling, coordinate all activities.

**Photographer:** Photographs are a nice memory of your event and can be used to help publicize the affair after it's over. Keep them in your photo files. (Photo display boards are nice pictorials of the event for staff, trustees, or the public.) Hire a professional photographer or designate a staff member to photograph the event.

**Media coordinator:** Send out press releases, but also personally invite reporters and photographers and greet them when they arrive with press kits; introduce them to officials.

## General types of events

- **Food:** Banquets, Dinners, Breakfasts, Teas, Picnics, Wine & Cheese
- **Dedications:** Kick-offs, Ribbon-cuttings, Launches
- **Themes:** Trendy, Costume, Historical, Patriotic, Holiday
- **Contests**
- **Fundraisers**
- **Dances:** Formals, Galas
- **Musicals**
- **Ethnic**
- **Celebrity**
- **Programs:** Films, Speakers, Stories

## Library events

- **Staff:** Appointments, Retirements, Promotions, Anniversaries, Reunions
- **Facility:** Branch Openings or Anniversaries
- **Mascot parties** (new mascot or birthday celebrations)
- **Collections:** Readings, Book Signings, Storytelling
- **Materials**
- **Workshops**
- **Services & resources:** Reference, Tours, Technology, Exhibits, Tutors, Homework Help

# Event planning notebook

## Basic Information

Time

Date

Place

Purpose

Type of event

Dress

No. of guests

No. of staff working the event

## Notebook Sections

**Staff**

*(Include names, phone numbers & responsibilities)*

**Guest list**

**Invitations**

*(Include mailing & distribution)*

**Caterer**

*(food/drink)*

**Florist**

**Floor arrangement**

*(head table, tent, stage, podium, floor plans)*

**Party decor**

**Party protocol**

**Music and entertainment**

**Press coverage & promotions**

**Security arrangements**

The person in charge of an event should carry a large notebook with sections on every aspect of the project. There are many logistical requirements involved in event planning, and it is always surprising how many unforeseen things crop up at the last minute. This notebook should include the things listed here, plus contact people and phone numbers.



**As the event approaches, many details and unexpected obstacles may arise. Allow yourself enough time to handle glitches, e.g., computer crashes or the florist goes out of business.**

# Event planning checklist

*A successful event involves detailed planning, setting specific goals, obtaining administrative and staff support, adhering to deadlines, and sharing information. A checklist helps set tasks and deadlines.*

## Initial planning

- Choose the type of event (buffet, sit-down dinner, kick-off).
- Select a theme.
- Decide on the date and time (arranging with staff schedules).
- Target the audience.
- Target media.

## 8–10 weeks before the event

- Create a plan for the event.
- Set a budget.
- Get approvals.

## 6–8 weeks before the event

- Make reservations for facilities, caterers, photographers, and other service providers.
- Plan food and beverages to serve.
- Prepare a guest list with addresses and phone numbers.
- Make or purchase invitations; create publicity materials (flyers and press releases).
- Mail releases to calendar sections of newspapers.
- Arrange for extra help (servers, greeters).
- Create a time chart for the day of the event and list tasks with their estimated completion times. This is helpful for anyone working with the final event setup and preparation.
- Make a list of tasks and deadlines and review with staff/administration.

## 3–4 weeks before the event

- Address and mail invitations and releases; post signs or banners.
- Think about supplies you'll need (extra chairs, dishes, napkins).
- Order flowers.
- Think about what staff will wear to the event.

## 1–2 weeks before the event

- Call to confirm all orders and extra help (photographer, caterer, server, florist).
- Create an attending guest list from the RSVPs you received; create nametags for dignitaries.
- Meet with staff to answer questions and go over details.
- Distribute flyers.
- Mail releases to news/feature sections two weeks prior to the event.

## The day before the event

- Review the facility.
- Review the time chart with staff.
- Call media; remind them about the event.

## **The day of the event**

- Decorate. Move any items that are breakable or in the way.
- Review the facility.
- Set out supplies for the event.
- Post updated signs regarding the event.
- Mingle; introduce media to dignitaries; make sure staff tasks are being accomplished; replenish food; distribute promotional items; introduce the program.

## **After the event**

- Send thank-you notes/letters to appropriate individuals and groups.

## **Evaluation**

- Evaluation is one of the most important—and most often forgotten—marketing tools.
- Evaluation is critical to every marketing effort. It is not enough to have a successful program. You must evaluate the successes and failures of your projects to make informed decisions on future activities.

# Budget Breakdown

Event total (approved by management) .....\$ \_\_\_\_\_

Media .....\$ \_\_\_\_\_

Graphics work .....\$ \_\_\_\_\_

Photocopying/printing .....\$ \_\_\_\_\_

Mailing .....\$ \_\_\_\_\_

Distribution .....\$ \_\_\_\_\_

Caterer .....\$ \_\_\_\_\_

Food .....\$ \_\_\_\_\_

Paper supplies .....\$ \_\_\_\_\_

Ribbons/plaques .....\$ \_\_\_\_\_

Room and hall fees .....\$ \_\_\_\_\_

Rentals .....\$ \_\_\_\_\_

Transportation .....\$ \_\_\_\_\_

Musicians .....\$ \_\_\_\_\_

Other entertainment .....\$ \_\_\_\_\_

AV support .....\$ \_\_\_\_\_

Carpentry, construction (stage) .....\$ \_\_\_\_\_

Florist .....\$ \_\_\_\_\_

Photographer .....\$ \_\_\_\_\_

Security .....\$ \_\_\_\_\_

## Project “To Do” List

As each project is unique, so are the many details and “challenges” which may arise. To stay organized and on top of each project, make a “To Do” list and check off tasks as they are completed. Share your progress with staff.

| Task  | Date | Staff | Status |
|---|------|-------|--------|
| <ul style="list-style-type: none"><li><input type="checkbox"/> Choose the date of the event</li><li><input type="checkbox"/> Pick a location</li><li><input type="checkbox"/> Create a schedule of dates (start/end dates and any milestones)</li><li><input type="checkbox"/> Create and maintain a “Master To Do” list for the project</li><li><input type="checkbox"/> Set fundraising goals (financial, good-will, promotional, and so on)</li><li><input type="checkbox"/> Develop a budget</li><li><input type="checkbox"/> Set prices for admission and sale items, if applicable</li><li><input type="checkbox"/> Gather a committee of volunteers</li><li><input type="checkbox"/> Create a contact list of volunteers and participants</li><li><input type="checkbox"/> Hold a kickoff meeting with committee heads and volunteers</li><li><input type="checkbox"/> Advertise the fundraiser (brochures and event information forms)</li><li><input type="checkbox"/> Create registration forms (including permission slips for minors)</li><li><input type="checkbox"/> Create order forms and matching funds forms</li><li><input type="checkbox"/> Apply for any permits and licenses needed</li><li><input type="checkbox"/> Purchase supplies (prizes, paper goods, decorations, and so on)</li><li><input type="checkbox"/></li><li><input type="checkbox"/></li><li><input type="checkbox"/></li></ul> |      |       |        |

# Volunteer Sign-up Sheet

Volunteers are often the backbone of any well-executed project. For best results in working with volunteers, recruit early, keep communication lines open, be clear in setting tasks and goals, follow-up and confirm details. Most importantly, say thank you and say it again. Then send a thank-you note.

| Task      | Time | Name | Phone/e-mail | Confirmation |
|-----------|------|------|--------------|--------------|
| 1. _____  |      |      |              |              |
| 2. _____  |      |      |              |              |
| 3. _____  |      |      |              |              |
| 4. _____  |      |      |              |              |
| 5. _____  |      |      |              |              |
| 6. _____  |      |      |              |              |
| 7. _____  |      |      |              |              |
| 8. _____  |      |      |              |              |
| 9. _____  |      |      |              |              |
| 10. _____ |      |      |              |              |
| 11. _____ |      |      |              |              |
| 12. _____ |      |      |              |              |
| 13. _____ |      |      |              |              |
| 14. _____ |      |      |              |              |
| 15. _____ |      |      |              |              |



# Design

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# Graphic design – Stick to the basics

*Teach a man to fish...but that doesn't mean he's a fisherman.*

Imagine how insulting it is for someone to assume that just because they are adept at searching the Internet, they are now a “librarian.” You couldn’t begin to tell them how much education, experience, knowledge, talent, skill, and dedication it takes to be a librarian.

This same principal applies to the graphic arts. Just because you have a desktop publishing program (DTP) or a word processing template, you are not magically transformed into an artist. You don’t know everything about balance, space, juxtaposition, contrast, typography, or other elements of design. What you create is not necessarily art. But it doesn’t have to be.

This section on design deals with simple strategies, some dos and don’ts, and examples of how librarians can create effective publicity materials in a timely, cost-conscious manner—without having to go to art school.

Rick Altman, author of a series of books, *Mastering CorelDraw*, shares some of his design knowledge and experience beginning on page 67. He emphasizes that most people aren’t artists, per se, but if they adhere to some basic design principles, their artwork will be better—maybe not award winning, but at least not ugly ([www.altman.com](http://www.altman.com)).

It’s important to keep simplicity in mind when designing publicity pieces. It’s easy to get carried away with fancy fonts and colors, clip art and boxes. Know your limitations. Stick to the basics and leave the complex to the artists.

When librarians create publicity materials, it is important to remember that these flyers or brochures represent your library and should reflect its mission and vision. Focus on the message and audience. Clutter confuses. It dilutes the message.

# Design principles

*Studies show that there's actually a formula for the way most people first view a page, scanning from the top left of the page to the bottom right, to the top right to bottom left. The reader's eye stops at strategic elements along the way: photos, headlines, spot color, rules, artwork.*

At first, readers scan the page for main elements, being drawn to objects and color (not actually reading or registering text). Information is seen next in a more comprehensible way. By placing important information in strategic locations, the reader comprehends more of the content. Artwork helps hold readers' interest and causes them to slow down and delve deeper into the content.

The “line” is an important concept in design. It refers to the way a layout “flows.” Large or bold type will stick out from a page and direct the reader's eye to important elements. Too much large or bold type will confuse the reader and make them uncomfortable.

Use of short paragraphs psychologically tells readers they can read all of the information because it is short and digestible.

Design sets the mood of the presentation. Modern or traditional design can be used effectively to impart the emotion or “feel” of the presentation.

## Copy preparation

A grasp of the elements of design will help you create consistently more attractive materials via desktop publishing.

As in any project, you have to use the right tool to get the best results. If you are creating text documents, start with a word processing program. It may seem easier to just type all the text directly into your desktop publishing program and then change the layout and design as you go. But you actually end up doing twice the work this way.

ONLY USE the “Enter” key at the end of paragraphs and headings. Leave the layout alone. Use spellcheck, then save your document a couple of different ways, depending on which program you are going to use to import the text (RTF, “general” or “Word” etc.). Now you're ready to drop the text into your DTP program (where you've already set up your margin and basic design, following the rough draft of the design you've already done, of course).

## Balance and space

When designing your piece, consider not only where you'll place text and graphics, but also where you will have blank space. Do not use every inch of space on your page. The viewer's eye needs a place to rest. With an equal distribution of visual weight, you'll produce pieces that demonstrate balance.

## Techniques for a visually balanced piece:

- Leave enough blank space for visual rest or to create emphasis around text and graphic elements—especially around text-heavy copy.
- Put less space between any elements you want to look related.
- Allow enough space between words and letters.
- Place a large graphic element next to a small section of copy.



## Typography tips

Copy preparation is a skilled job which, if done properly, assists the smooth flow of work through later stages of the production cycle. All personnel, especially those involved in the composition areas, have seen the results of ineffective copy preparation.

The following criteria will greatly assist in eliminating unnecessary corrections resulting from poorly written, edited, or formatted copy. Not all items listed may be applicable (e.g., if you use templates or the word processing program to design your piece, you'll have to adjust these tips accordingly), but even then the job will be quicker overall and more accurate.

## Typed reports, releases and other documents

1. Allow about a .75"-1" column width on the left of text for written instructions (you may want to increase your inside column width to 1.5" -2" if you are creating a report that will be bound in some way).
2. Choose simple fonts, double-space, and use black ink (use the DTP phase for adding color) for most text documents. If you use color to highlight headings, etc., use it sparingly.
3. Use only one side of the paper for originals. Let the copier double-side it, if necessary.
4. Use white letter size, matte-finish, 24# bond or photocopy paper stock.
5. Number each page for documents.
6. Spell check.
7. Maintain about the same number of typewritten lines per page.
8. Use typewriter pica face (10 or 12cpi—characters-per-inch); type 55-60 cpl—characters per line. For large bodies of type, use a serif font—it's easier to read. Use a sans serif for headlines or emphasis.
9. After you have your unformatted text written and spellchecked in your word processing program, you are then ready to import it into your page layout DTP program.

# Design tips

*Good document design is mainly a combination of common sense and keeping things simple. Look at attractive examples of documents that are similar to what you're trying to create.*

## Design don'ts

- Avoid using more than two type families on a page. Generally, one serif and one sans serif make a nice mix. Too many ornaments clutter a document. If your page is clean and simple, an ornament will add interest.
- Don't overdo it, but graphs, pictures, and charts add interest and help clarify large blocks of text.
- Avoid using too many rules (lines) or screens.
- Long lines of text are hard to read. Generally, a line should have 55 to 60 characters, 9 to 10 words. Try multiple columns or increase the leading (space between lines) to make it easier for the eye to move from line to line.
- Don't use every inch of space. White space makes your document easier to read; it gives the eye a place to rest.

## Design dos

- Use indents and bullets to highlight important points.
- Use headings and subheadings to help your readers find things quickly.
- In general, use sans serif for headlines; serif for body text.
- Use italics and bold to highlight words and phrases.
- ALL UPPERCASE IS HARD TO READ.
- Left justification is often easier to read and looks less formal than full justification.
- Bullets—A single, consistently used graphic element can add interest to your document and highlight key points.
- A paragraph may also be hung from the first line of text as a “run-in” (putting the first few words in bold or italic).
- Reversed text—Use white text on a black background sparingly, and never at small sizes.

**National Bestseller**

## **ENEMY WOMEN**

**Author Paulette Jiles**



**will visit Wood Place Public Library  
501 S. Oak St. in California, MO  
at 1 p.m. Sunday, March 23  
as part of her U.S. book tour**

**Meet the award-winning poet and memoirist and Ozark Mountain native during her only Mid-Missouri stop. Join her as she discusses her national best-selling debut novel that combines a rich undiscovered history of the Ozarks during the Civil War as a backdrop to the story of heroine Adair Colley and her journey from her wrongful imprisonment, her dramatic flight to freedom and, finally, to love.**

*"This is a book with backbone, written with tough, haunting eloquence." New York Times*

*"A remarkable debut...A distinguished epic of war, courage, and love, with a memorable heroine of passion, and intelligence. Splendid." D Kirkus*

**Call 573-796-2642 for more information**

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**Just as a voice adds emphasis to important words, so can type: it shouts or whispers by variation of size.**

**Just as the pitch of the voice adds interest to the words, so can type: it modulates by lightness or darkness.**

**Just as the voice adds color to the words by inflection, so can type: it defines elegance, dignity, toughness by choice of face."**

*Jan V. White*

## Typing with style

*Type is everywhere and serves many purposes. Look around you at publications, billboards, bus boards, packaging, TV, anywhere type is used. You'll quickly see that type is used to do more than spell words.*

Among the nearly 2,000 typefaces in the Adobe Type Library, available with most desktop design packages, you're bound to find one that's perfect in tone for your message. Typefaces come in all shapes and sizes. They take on a life of their own, complete with personality and character. The right typeface can reinforce your message, whereas the wrong one can detract from your intended meaning and adversely influence your audience's opinion.

***Notice the differences in size and impact of the following fonts, which were all set at normal style, 14 pt. size, 30 pt. leading):***

Courier looks dated.

Times is "reasonable."

*Zapf Chancery whispers "courtesy."*

**Get funky with Pompeia Inline.**

Garamond says truly "elegant."

Avant Garde is regular and practical.

Gill Sans is contemporary.

# Photography

“One picture is worth...nothing if it’s boring or blurry.”

## Basics for better photos

- Pay attention to details. See what you are photographing. Be aware of what’s in the viewfinder and compose the photo.
- Cluster groups of people rather than lining them up.
- Get people away from walls. Use windows when possible to light the subject’s profile. The soft, round light from the north works great. Shoot perpendicular to or away from the window, not toward it.
- Move in tighter; then move in tighter. Don’t be shy. Fill the frame.
- Use the “rule of thirds” when composing your photo. Imagine the viewfinder divided into thirds vertically and horizontally. Put your center of attention on one of the points where the lines cross.
- Eliminate the need to “blow up” your photo, which results in graininess. Get close enough to capture the correct size at the beginning.
- Be careful with auto-focus. It will do things you don’t want done.
- When photographing a speaker at a lectern, focus on the speaker’s eyes, not on the lectern.
- Pay attention to and clean up the background. Either change your angle or use a shutter speed and aperture that will blur the background.
- When shooting in bright light outside, use a bit of flash to eliminate harsh shadows.
- Crop photos for impact and to eliminate visual noise.
- If you must, take the obligatory “grip-and-grin” photo. Run it small in the back [of your publication]. Get a nice feature photo of the event to use up front.
- If you accept submitted photos, establish standards and help your contributors meet them.
- Check the Internet for photography sites. They’ll provide more information on how to improve your photos.

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## ...and more tips for taking better pictures

- Include foreground objects to add depth to scenic photos.
- Use the correct film: 100 ISO for sunny days; 200 ISO for sunny to partly cloudy days; 400 ISO for action or interior shots; 800 ISO with a zoom lens for action, interior, flash photography (800 ISO is built for speed, but shots may look grainy).
- When using a built-in flash, don’t stand farther back than about 12 feet from the subject (refer to your manual for the exact flash range).
- Take shots of good subjects. If the subject is dull, alter your angle, and consider using a lens attachment/filter; get in close for dramatic effect.
- Read your camera manual. Talk to the experts. Check out some relevant Web sites.

# Tips for getting your photos into the papers

- Plan ahead. Let media know ASAP (try to give them two weeks advance notice).
- Fax or e-mail reporters with the “who, what, where, when, why, and how” of the event—not a description of what the picture will potentially be.
- Invite a photographer to cover your event. Type “PHOTO OP” across your release.
- When a photographer arrives to cover your event, introduce yourself and point out officials and newsworthy shots. Hand out a press kit that includes a press release and any support material (brochures, programs, etc.)
- When the photographer arrives, he/she will look around for a good photo opportunity (the event, the action, the unexpected). Remember, the photographer doesn’t work for you, so don’t expect to simply issue orders that you want followed. You can try to steer the photographer to what you want covered, but be gracious.
- Don’t rush or crowd the photographer. Be helpful, but get out of the way.
- Know what makes a good photo opportunity:
  - Is it newsworthy?* Major papers won’t print ribbon-cuttings or “grip-and-grin” shots, but some weeklies, association publications, and newsletters almost always will.
  - Does it have visual appeal?* Just because it is newsworthy doesn’t mean it will make a good photo op.
  - Is it unique?* A regular story time is newsworthy, but most likely would be used just to fill space. Inviting an author or celebrity to read makes it unique.
  - Photos must be spontaneous.* You can plan the event, but the photo can’t look contrived or the papers won’t use it.
- When submitting a publicity photo, send the same shot to all relevant places: media, groups/publications that may be interested or have a tie-in—both internal and external groups.
- Only send photos you do not need returned.
- Make sure you include a cutline about the photo: who, what, where, when, why, and how.
- Magazine deadlines are two to three months in advance. For breaking news, media don’t need lead time, but be sure it is news and not just event-coverage.

Reporters get frustrated with PR people crying “wolf.”
- Make a follow-up call after sending the photos to confirm they’ve been received by the right person.

*And remember, there’s no promise your photo will be used.*

# Compose yourself!

*As with most things in life, it's important for people to think before they act. Those daredevils who prefer to simply "shoot from the hip" can avoid this section on photography. Some of the time, they'll probably take a good shot or two. They may waste some film or time, and maybe they'll get a little nervous when it comes time for knowing the difference between shooting an outdoor reading event as opposed to the monthly library board meeting (held either in a small, dimly lit office or in that huge auditorium). But hey, the whole point of being a daredevil is to take chances, right? It's not as if there won't be another 100th anniversary party for the library or that J.K. Rowling won't visit your story time again.*

*For those of us who take a more tried-and-true approach to our work, there are some easy ways to learn how to become a better photographer. This section provides librarians with some tips and techniques to take the mystery out of this important part of their publicity efforts. Photography can be a very effective and powerful tool, when done correctly. It's not worth the cost of film to take poor shots.*

With today's technology, the mechanics of photography are relatively easy. If you keep some basic rules and tips in mind, you'll be able to consistently take interesting, newsworthy photos. All it takes is a little practice and adherence to the basics.

The difference between a professional photographer and an amateur who gets lucky with a shot is the ability for the photographer to "do it again," to create the picture through good composition. Composition consists of careful planning, selection, patience, arrangement, and sensing an opportunity within the picture area. You can physically arrange subjects in a group shot. You can change your position or angle your camera. You can squat down or stand on a chair to get a different perspective. Before you take the picture, look at everything in your shot. See what the camera sees. For action shots, pick your moment and anticipate the results.

With practice, composition will become second nature. You'll know it is important to place people or things in certain positions to get specific results. Lack of headroom makes it appear that the subject is bumping his head on the top of the photograph. Lack of lead-room before a runner shows less movement (action figures need space in front of them so it looks like they have a place to go). The brightest spots in a shot attract the most attention.

## Seeing clearly on lenses

Using the correct lens is important. A standard lens (50mm or 55mm) that comes with the camera is usually adequate for most shots. It's a good choice for informal photos of people (for more formal portraits, a short telephoto is best). Standard lenses provide sharp pictures, sufficient depth of field, and little distortion. Several other types of lenses are available for different effects:

**Zoom lens**—a zoom lens can change your viewpoint dramatically (e.g., 28mm to 200mm.). This is especially important when it isn't practical for you to physically move closer to an image.

**Wide-angle lens**—with a wide-angle lens, you can more easily include foreground subjects and emphasize the distance to the background. It has a



shorter focal length than a standard lens and takes in a greater angle of view. It's helpful to use a wide-angle when taking pictures where space is limited (like a board meeting in a small office) or a group of kids at story time.

**Telephoto lens**—a telephoto lens is the opposite of a wide-angle lens. It has a longer focal length and includes a narrower angle of view. Consequently, it takes in a smaller area of the scene and distant subjects appear closer, in much the same way binoculars do. Use a telephoto when you can't get close to your subject, such as when you're photographing a speaker at an event. You can also use a telephoto to shoot nice close-ups of people. As wide-angles expand distances, telephotos compress them. This is useful for eliminating unnecessary clutter to your shots.



**Auto-focus lens**—most of today's cameras include auto-focus technology, available in fixed focal lengths or zoom ranges. The focusing motors are either in the lens (faster) or camera body. As with manual focusing lenses, a wide-angle auto-focus lens will be much lighter and focus faster than a telephoto auto-focus lens.

**Filters & attachments**—you can get dramatic effects in your shots by using filters and other lens attachments. Color filters with color film can enhance or change the mood of a picture. Warm-colored filters add a rich flavor;

cool-colored filters heighten formality or present a sobering effect. Exposures vary with filters but are explained in the literature that comes with each filter.

Rather than using color filters, you can use other kinds of filters over your camera lens for a different approach to creative pictures. These filters are constructed with various optical properties that produce effects such as diffusion, pointed-star images, and streaks of light with bands of color in them. It's easy to use these filters because you can see the effects you'll obtain when you view the scene through the filter.

**And don't forget electronic flash.** Although built-in flash units are common, the extra power of an accessory flash gives you more options in setting F-stops and using different flash techniques. There are three basic types of electronic flash units: manual, automatic, and dedicated. These three types of flash units differ from one another mainly in the way that they (or you) determine exposure.

## Digital photography

You don't have to know a lot about computers to use a digital camera. The point-and-shoot digital cameras are geared for the average user, and ease of use is an important part of the package.

Digital photography is a combination of the primary elements of standard photography and technological innovation. A standard camera uses film, which must be processed. This can be expensive, and you must wait for your shots to be processed, which can be a problem when you are placing news with area media. You won't know until you get your pictures back whether your shots have turned out.

While print processing can be costly, the quality is excellent. To achieve the same quality from a digital photo, you must invest in photo-quality paper and use a good printer.

Digital photography is a more immediate process since it doesn't use film. A digital camera contains a charge-coupled device (CCD) on which the image is captured. Digital cameras allow for an immediate viewing, downloading, and printing process. The most common ways to capture or make digital pictures are scanning digital pictures from negatives, slides, or prints and using a digital camera to take digital pictures.

Unlike hard-copy photos, digital pictures can be transmitted over computer networks, stored on a variety of media, and will not degrade over time (as long as the storage media remains intact). You can also scan your hard-copy photos into your computer using a photo scanner. The scanner will take a digital picture of your photo and allow your computer to display the image.

Costs of digital cameras vary according to their features. Professional digital cameras can run into thousands of dollars and are aimed at an experienced group of people who already have solid photographic and computer skills and want features that take advantage of the advanced equipment. Some low-end, simple digital cameras will produce usable shots for library purposes.

Digital cameras vary greatly in storage capacity, an important feature to consider when selecting one. In the computer world, memory is a commodity, and it's no different for digital cameras.

Some cameras can only operate tethered to the computer and have no storage of their own. Many digital cameras are designed to be used on location and do not need to be connected to the computer until you want to download or transmit pictures. Some digital cameras have in-camera storage only, and some have a combination of in-camera storage augmented by removable memory cards.

In all cases, pictures can be "erased" after they've served their purpose. Pictures are stored safely in the camera's memory even if the battery fails or while changing the battery. They will not be deleted until you instruct the camera or software to delete the pictures. Once captured, modified (if necessary) and saved, your pictures are, at this point, computer files. Just as you need to organize word-processing files or spreadsheets or database files, now you need to set aside a place for photo files that you wish to save. You may choose to save them on your computer's hard drive or you may want to move them to a separate disk or CD-ROM drive.

Once in digital form on your computer's hard drive, your pictures are essentially a collection of bits and bytes and, in that sense, they are archival and cannot fade or degrade. As long as the storage medium remains intact and there is a device that can replay them, digital pictures will exist as you saved them.

## Digital photo uses

- Using appropriate software, insert digital pictures into word processing, drawing, database, or spreadsheet documents for eye-catching and informative reports, newsletters, brochures, or other publicity materials.
- Send digital pictures as e-mail attachments over the Internet.
- Print digital pictures in color on photographic-quality ink-jet paper products.
- Organize digital pictures into slide and sound shows that replay at the click of a button.
- Make custom icons and folders and screen savers from digital pictures.
- You can even have your digital pictures printed on coffee cups or t-shirts.

**When Ansel Adams was asked why his photographs were considered "art" over the beautiful Grand Canyon vacation shots taken by a reporter, he explained that while it is possible for an amateur photographer to take a brilliant photograph, the ability to deliberately repeat the endeavor is "art."**



## Imaging and editing

Image editing and digital photography are very useful because the process is fun and relatively easy to make professional-looking material.



One of the great advantages of digital photography is the ability to edit pictures on screen. Part of the attraction is the fact that it's the modern way to retouch pictures, and part of it is because it's so much fun! As time passes, we will see more and more image-editing products enter the market. Often digital equipment comes with the software packages that provide basic image-editing tools.

Once you have your images in digital form, you're ready to work with one of the many digital editing programs available. As with hardware, there is a wide selection of digital editing software that runs the gamut of prices.

Professional-level editing programs such as Adobe PhotoShop have found broad acceptance and offer a range of capabilities. Your desktop truly becomes a digital darkroom where anything is possible. The amateur photographer can easily do things digitally that are extremely difficult or impossible to do traditionally. Turn blue eyes green, for example, or remove telephone wires from the sky of an otherwise perfect architectural photo.

Professional-level digital image editing is a valuable new tool for both the digital and traditional photographer. There are also many lower-cost programs that are easier to learn and use and will work readily on a typical home computer such as Adobe Photo Deluxe (a scaled-down version of PhotoShop) and Photo Enhancer from Picture Works. Additionally, many input devices are included with image editing software that allow you to perform basic functions such as adjusting brightness and contrast, making color corrections and custom crops, etc.

# The Next Generation of Webmastering

The electronic publishing industry is younger than most others, yet it is impossible to avoid feeling nostalgic when regarding it. For many of us, it feels like just yesterday when we:

by Rick Altman, Editor,  
CorelWORLD Letter

- Laid eyes on the first laser printers
- Were amazed that we could set type in Dutch or Swiss
- Could create a box of text and actually shade it ourselves
- Marveled at our ability to create full booklets and brochures on our PCs
- Began to suffer through the same efforts by countless others, many of whom had not the first clue how to conceive, design, and compose such projects, even though they now had the tools to publish them.

This was 1986 through 1989, and, as you know, we called this phenomenon desktop publishing. Many of us used the program to which we remain loyal (for me, VENTURA Publisher). By the early 1990s, we began to get a clue that professional publishing meant more than just using tools designed for professionals. We also needed to possess skills befitting a professional. Nonetheless, a day would never pass back then in which we did not receive something in our postal mailbox that exposed the author as a well-intentioned but ill-trained publisher. As the decade progressed, many of those pieces were produced with word processors instead of dedicated publishing programs; that only made things worse.

There were two camps in the publishing community: 1) Those who learned the publishing trade formally and made the transition to electronic tools; and 2) those who discovered publishing because of the hot new tools and had to learn about publishing on-the-job.

Why the history lesson? Because the exact same phenomenon has occurred, and is still occurring, in the world of Web publishing. The first Web site we ever saw was from Stanford University, and it was a long list of resources with hyperlinks. The headlines were larger and set bold; certain passages were set in italics; and the hyperlinks had bullets preceding them. It was amazing!

Does this sound familiar? Some observers feel that amateur Web publishing is not as bad because the demands of printing to paper are removed. We disagree. We think it's worse. We think it's worse because the demands of printing to paper are removed. In particular:

In the early days of desktop publishing, the miracle of not having to own a \$15,000 typesetting machine was incredible, but there was still a hardware buy-in, and back then, a standard HP LaserJet II cost over \$2,000. And once you prepared your files, you still needed to send out for film—a process that took 24 hours and about \$15 per page. In other words, there was still a barrier to entry. What is the barrier to entry today with Web publishing? A PC. An Internet connection. FTP software.

In the early days of desktop publishing, you could see the results of your efforts in minutes, and before long, your project would be on press. Today, you can publish a Web site in one minute, and if it's not right, you can correct it.

The early days of desktop publishing saw the introduction of complex and expensive software that was very hard to learn. Today, you can create a Web site with Windows Notepad.

Altman is the author of a series of books, *Mastering CorelDraw*, and the editor of *CorelWORLD Letter*, a monthly newsletter dedicated to Corel users.

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Missouri Libraries  
your lifetime connection

What if Web publishing required a \$500 piece of software? What if the FTP process took one hour? What if you could never change a webpage that you posted? Technology trends and the politics of the Internet would ensure that this never happens, but if it did, you know what the result would be?

## Better-looking Web sites

Doom and gloom aside, there are many promising trends in Web publishing today. Talented artists and capable publishers get incredible opportunity to flex their creative muscles. What could be a friendlier canvas to work on than a Web page, where each experiment can be scrutinized with nothing more than a Reload command? And what could be more effective for a company's customer base than an online brochure that stays current from one month to the next?

Ironically, the other dynamic that has saved Web publishing is that the software has taken a long time to catch up to the users, and here is where the comparison to a decade ago ends. Ten and 15 years ago, the software was so far ahead of us, we felt like there was little we couldn't create. (And we can argue that this has not changed; we're still looking for our first opportunity to use VENTURA's conditional publishing feature...) Our efforts to run the software at full throttle caused some of the most egregious entries in the Desktop Publishing Hall of Shame.

Those of us who began Web publishing in the mid-1990s probably used a plain text editor; many still do. That became the limiting factor—just how much of a glutton for punishment were we willing to become to create a certain effect? Even creating tables was hard. We would often not try for certain effects, because they were just too tedious and difficult to code. That became a good thing, because oftentimes, simple webpages are best.

Today's software has finally exceeded our grasp, and we're not sure if this is a source of optimism or dread. Take Macromedia Dreamweaver, for instance, or Microsoft FrontPage. With these programs, creating a rollover button is as simple as invoking a dialog box. All of the arcane JavaScript code is dismissed to the background. As a result, it's difficult to find a Web site that does not use rollover buttons, and many of them are tragically ill-conceived. While Webmasters-in-restraint use them to make it clear what hyperlink has your focus, an alarming number of sites use them just to show off. It's pretty easy to create a hover button that changes to a rainbow-neon effect with magically-scrolling text, and for many, ease of use is their sole reason for doing it.

We call this the "Because I can" Syndrome—use of an effect determined by feasibility, not appropriateness to the task: I know how to do it, so therefore, I choose to do it. It's beginning to sound a lot like 1988 all over again...

Will a new generation of suddenly-capable Web publishers demolish the Web with ugly sites? Will these new tools resemble hand grenades in the possession of those unprepared to use them? We'll know soon enough, because publishing an awful Web site is easier than publishing a good one.

Fifteen years ago, desktop publishers wreaked havoc on the landscape when they first discovered the raw power of the software. There is a glimmer of hope that today's sophisticated Web software will not create the same destruction. That, of course, is entirely up to all of you.

# Achieving Absence of Ugliness

So you're not a professional illustrator...

Once in a great while, I receive a compliment on a graphic project. When I thank the person and tell him or her "well, it wasn't awful," I am usually accused of being modest.

by Rick Altman, Editor,  
CorelWORLD Letter

In fact, not only am I telling the truth, but I am also revealing my primary objective. I know that every so often, I will muster a design that crosses the border into "nice," or maybe even "attractive." But I know that if I'm not careful, the chances are higher that I will succumb to "ugly." My No.1 goal is to avoid ugliness.

This doesn't sound very inspiring, I know. When your boss or partner asks you what you learned at this Web site, will you have the nerve to say, "I learned how not to be ugly"? I call it negative motivation, and it is not unlike the dynamic that plays out—usually in vain—between me and my seven-year-old daughter: "If you don't do \_\_\_\_\_, then this bad thing over here will happen."

The "bad thing" that happens to Erica remains a private matter. But the bad things that happen to your art projects have the tendency to occur in full view of the entire Western world, usually with consequences quite dire to your career.

So let's take a moment and forget everything you ever learned about every design tool that can cause widespread damage when placed into the wrong hands. There is a very simple litmus test that you should ask yourself about your time spent designing desktop publishing projects:

- Do you have a background in the arts?
- Are you capable of creating truly lifelike work?
- Is yours the type of work that will make people stop and say "Wow!"?

If you can answer in the affirmative, then you can pursue loftier goals. If you answer yes to only one of the three, or you join me in the 0-for-3 category, then it is simply good design practice to adjust your sights. This is not blasphemy; it is intelligence.

How do you avoid ugliness? Here are a few goals and objectives to think about as you sweat and grunt through the creation process.

## **1. When You Make Everything Bold, You Have Made Nothing Bold**

**One of the most common temptations that wins out is the simple button that turns a string of text into boldface. You do it to one...it looks good...so you do it to another...and it looks good...so you do it again...and again...and again.**

**Bold is a phenomenon of comparison. Something is only bold if it is bolder than the elements nearby. If you make the nearby element bold also, then you have made neither one bold. Choosing to make practically everything bold creates needless and damaging competition for your main graphic element—the one element that really needs to stand out.**

The other temptation that should be resisted is the use of a colored background, which tends to mute colors and subdue contrast. If you want something to pop out, use a clean, white background. Imagine that: make your designs better and make your job easier...

## 2. Think Contrast

Until the computer gods create monitors that can accurately show us how colors will print (and don't hold your breath), choosing colors for print jobs will continue to be a land mine. And on the road to this purgatory is a rush hour of well-intentioned artists.

This is almost the flip side to the bolding problem. Subdue the text to highlight the other elements, but don't go too far or text will be unreadable.

Far be it from me to cast this stone—I am equally clueless many, many times when I choose colors. But I know how to minimize risk, the most important lesson being to never, never choose colors from their screen appearances. Even if you are way off in your color guesses, there are measures you can take to ensure readability:

- Use a drop shadow of an opposite color. If the light text is too close to the background color, the dark shadow of the text will be easily read. You don't need a fancy shadow to pull this off—a simple duplicate of the text, nudged over a few points and set dark (or light) will do nicely. Also change the smaller type to a non-cursive face.
- Apply a modest Fountain fill to the text, against the direction of the letters. That way, at least a portion of each letter will have good contrast, and that would be enough for you to claim that you did it intentionally. This strategy assumes that a fountain will fit your design, and not uglify your drawing more than the sin you are trying to avoid.
- Set an outline slightly lighter or darker than the fill. Ten or 15 percent away from the fill will be enough.

These are strategies that might seem pedestrian to the professionals, but for we who work in the trenches, they could be lifesavers. They ensure that your message won't get lost in a design tragedy, and they are subtle enough to not be ugly.

It doesn't take elaborate design to create good contrast—sometimes all you need is black and white.

## 3. Have a Focus

Have you ever embarked on a design project without a clear idea of what you want to communicate and how you want to communicate it? Many professional designers do, too—they sketch and doodle until a central element comes into focus. Others work through concepts before they begin composing, but either way, they know how important focus is to a design piece.

The risk of not defining your focus early on is the likelihood that you will compensate with fancy tools—as if an extrusion is going to make up for your lack of a message. You can use interesting effects in a design, but too many of them create a hodge-podge where the forest overwhelms the trees. Any one effect might make for a nice visual element, but using them all at once pretty much spells doom to a piece.

Use of white space and one strong element communicates with eloquent clarity.

#### **4. Don't Think Makeover; Think Teardown**

All of the design magazines like to show off makeovers. But makeovers are dangerous for amateurs, as they promote change for its own sake. In our consulting practice, we look for ways to de-uglify drawings first. Before we consider a makeover, we tear it down. As so many design errors are ones of commission, one of the best things you can do to over-designed work is remove elements and replace them with nothing. You can take this to the bank: White space is never ugly.

# Notes



# Involving the Community

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# Community partnerships = increased audiences

Partnerships are an excellent way for a library to increase its audiences, to help offset costs, to increase publicity efforts, and to develop new relationships within the community. A good number of Missouri libraries have created exciting and unique programs by developing joint ventures with local and national businesses, nonprofit groups, and, most critically, area media. In these ventures, costs, publicity, resources—and recognition—are shared. Activities that may have been limited by budget or staff restraints are able to grow and become more interesting to the public (and media). New and potential users are more likely to be reached. The library's reputation grows, and the library becomes more valuable to its community.

Special events are an ideal way to develop partnerships. By their very nature, they are newsworthy. Targeting partners for an event depends, of course, upon the topic. For instance, a Run for Reading activity could be sponsored by local health clubs or a sports store. Summer Reading Clubs could be supported by almost any business or attraction that is age-appropriate. Many libraries now offer free coupons as incentive awards in their reading clubs.

Gerald Brooks, St. Louis Public Library's marketing director and a member of the Marketing Missouri Libraries Task Force, contributed his analysis of an especially successful event, "The Navy Art Exhibit," partnered by the library, the Missouri Humanities Council, and the Soldiers' Memorial.

# “The Navy Art Exhibit” – a case study

by Gerald Brooks, Director of  
Marketing, St. Louis Public  
Library

## Partnering

Pairing a very special exhibit, “The Navy Art Exhibit,” at St. Louis Public Library’s Central Branch with theme programming throughout the system was an effective way to draw patrons both to the exhibit and to related programming. It was also a way to get better cooperation from other institutions, corporations, and individuals in terms of programming, public relations and advertising efforts, and in the securing of exhibit materials for Central/branch display cases.

## Planning

A year in advance is not too early to begin planning a big exhibit and its programming. There will be snafus and miscues, but time is the major weapon we have for correcting our missteps.

## Site selection

Programming at a remote location (Soldiers’ Memorial) worked, but we checked for the following when choosing a site:

- Is the remote location handicapped-accessible?
- Can necessary audiovisual equipment be used at that location?
- Is there convenient parking?
- Is access to the remote location fairly convenient for staff and for customers in most of the library’s service area?

There were several drawbacks to the use of Soldiers’ Memorial to keep in mind, should we wish at some future point to schedule more SLPL programs there. It is not air-conditioned and the auditorium has no projection screen. Also, Soldiers’ Memorial is handicapped-accessible, but only so as to meet minimum ADA standards. On the plus side, the auditorium seats 275 persons, the sound system is excellent, the blinds can be worked to let in or shut out sun, there are fans mounted on the walls to help cool the room when necessary, and use of the auditorium is free.

## Publicity

Efforts to publicize the exhibit and related programming were directed to the general public and to subject-oriented groups. We sent out press releases on the exhibit and related events to:

- Local libraries
- Local genealogical and historical societies
- State genealogical and historical societies of Missouri and Illinois (Many program attendees mentioned in evaluations that they heard about the program through their local genealogical or historical society’s newsletter calendar section).

## Schedule of events

In looking at this event, we probably shouldn’t have scheduled more than two programs in one week, or more than three in a two-week period. It seems so

obvious now, but four programs in one week was not a great idea. Scheduling of Monday night and Saturday events was done as much as possible with an eye toward alternatives being offered at the same time by other downtown groups/institutions/sports teams.

### **Presenters**

We weren't aware, however, in one program that the slide show and taped narration made up so much of the show. The speaker made a few remarks before and after the program, operated the equipment (slide projector and boom box), but that was very nearly the full extent of his involvement in the program. In engaging speakers from the Missouri Humanities Council Speakers Bureau in the future, staff may wish to try and ascertain how much of the program involves active participation in the proceedings by the speaker.

### **Audiences**

School classes greatly added to program attendance numbers. We worked to persuade teachers to make the effort to get their kids to a program. Programs were scheduled in such a way that interested teachers could bring their kids and yet get them back in time for lunch/dismissal. Programming efforts were coordinated early on with our Youth Services Department for maximum effectiveness.

### **Thank you**

We sent an official SLPL thank-you note to persons who participated in our programs, provided space for programs, or loaned us exhibit materials to display in Central Library display cases. We could in this small way acknowledge their cooperation, and possibly help secure their participation in programs yet to be envisioned.

## **The Program: Navy Art Exhibit St. Louis Public Library & Soldiers' Memorial**

### **Opening Reception**

(Culver Gallery, 7-8:30 p.m., Nov. 5)

Lt. Commander William C. Smith of Kirkwood was the guest speaker for the Navy Art Exhibit opening reception. Smith, a retired Navy carrier pilot who flew the Ghost Riders in Vietnam, gave a rousing speech to the audience members. Smith spoke without charge to SLPL (Ralph Wiechert from Soldiers' Memorial helped us secure his participation).

### **Pearl Harbor Child Testimony**

(Soldiers' Memorial, 10 a.m.-noon, Nov. 15)

Dorinda "Dee" Nicholson witnessed the attack on Pearl Harbor when she was only seven. She gave a wonderful speech to an audience made up mostly of public and parochial schoolchildren. The children seemed quite involved in her presentation. Nicholson spoke for a fee of \$150 (what the Missouri Humanities Council has paid her), plus one night at the Drury at the Dome and a round-trip plane ticket from Kansas City to St. Louis.

### **Life on the U.S. Homefront**

(Central Library, 7-8:30 p.m., Dec. 3)

Professor William Stevens' program involved a slide show and some taped narration. He was paid \$150 (what he would have received from the Missouri Humanities Council), plus a train ticket from Kansas City to St. Louis and two

nights at the Drury at the Dome. He stayed the day after his program and participated in the Civilian Panel Discussion.

### **Civilian Panel Discussion**

(Soldiers' Memorial, 10 a.m.-noon, Dec. 4)

Professor Stevens participated with six others in our Civilian Panel Discussion at Soldiers' Memorial. The participants were all that we'd hoped for, offering many and varied points of view. One man spent the war as a high schooler in Japan and had much to say about his wartime experiences, including a scary moment when he looked up at the horizon and saw the profile of a B-29 on its way to firebomb the village he was staying in during the war. Our only cost for this program was box lunches from the Shell Cafe for panel members.

### **Flag Ceremony**

(SLPL grounds, 10-10:45 a.m., Dec. 7)

The Flag Ceremony was all that we'd hoped for. Our special guests included the mayor, fire chief, and police chief of St. Louis; Rear Admiral Edward Fahy of Scott Air Force Base; the Marine 3/24 Battalion Color Guard; the president of our own board of trustees, Erwin Switzer III, and board member Kathryn Nelson; and Master Sergeant Joe Wilkins and a contingent of cadets from Cleveland High School NJROTC. Approximately 100 people attended our ceremony, as did representatives from several local TV stations and UPI.

### **Military Records Symposium**

(Soldiers' Memorial, 10 a.m.-4 p.m., Dec. 8)

The Military Records Symposium was another big success story. We managed to get speakers from Missouri Historical Society, Carlisle Barracks, St. Louis County Library, National Personnel Records Center, and St. Louis Public Library to come together one Saturday for a five-hour program on military records available in metropolitan area libraries and archives. None of the speakers charged us anything for their services, including the speaker from Carlisle Barracks, Pennsylvania, Lt. Col. Edwin Perry.

### **Veterans Panel Discussion**

(Soldiers' Memorial, 10 a.m.-noon, Dec. 11)

A panel discussion featuring eight veterans was very interesting, but somewhat harder to control than were the civilian panel members hosted previously. I have heard that combat veterans can be very reticent about discussing their wartime experiences, but none of these guys was reticent, and several of them were truly forces of nature once they got going. I would be hesitant in the future to invite several of the men on our panel to participate in future programs unless one was to be the only speaker at that program. Once again, the only cost to us for this program was box lunches from the Shell Cafe for the veterans on the panel.

### **U.S.S. Indianapolis Survivor**

(Central Library, 2-4 p.m., Dec. 14)

Paul Murphy is one of the survivors of the sinking of the U.S.S. Indianapolis, a U.S. Navy heavy cruiser, by a Japanese submarine. Because the ship was traveling under radio silence, the Navy did not realize it was missing for three days, which Murphy and his crewmates spent in the water. Exposure to sun, thirst, hunger, and sharks claimed the lives of some men who had survived sinking. Several times during his moving speech, Murphy was moved to tears by his memories. Fifteen persons attended his presentation. Murphy, who lives in Colorado, did not charge us for his presentation. He signed autographs for interested persons before and after his program.

**Should we solicit sponsors? How much would the event cost without sponsorships? What would the sponsors gain from participating?**

# Sponsorships

## Tips on soliciting sponsors

- **Focus on local businesses.** They can benefit most from the free publicity. Often contacting major nationwide chains is a lengthy process; you may need to write to the national headquarters or the business's advertising agency. Or, in a franchise operation, you would have to contact franchises individually to ask for their cooperation (Dairy Queen works this way, for example).
- **Be specific about what you are asking for and what you are offering them.** Ask for more than you think they will give, and negotiate from there. Mention all of the possible places you will display their name/sponsorship.
- **Give details about your library system:** how many people walk through your doors every day, how many possess a library card, the number of participants you expect at the event, etc.
- **Send all of this information initially in a letter, then follow up with a phone call.** It usually takes several calls and meetings (plus the internal approval process) to finalize details when working with sponsors. Plan two to three months ahead (for large businesses, plan a year ahead).



# Tax Levy Campaigns

# How to ask for money and keep your sanity

by Jeanne C. Duffey, Director of  
Community Relations,  
Springfield-Greene  
County Library

We held a tax levy election two years ago. And, yes, we won. And, yes, we survived to tell the story.

As community relations director of the Springfield-Greene County Library District, I knew the decision by the board of trustees to seek an increase in the property tax that supports our eight-branch system was an important one to the future of the library, its employees and patrons. And I also knew that in these tax-phobic times, it would be a hard sell.

We took the plunge anyway, crossed our fingers and hoped for the best. Actually, that's not what we did at all. Nearly 18 months before the date of the election, the library director, the planning and development coordinator, and I met two days each week (and sometimes more) to discuss and dissect the issues and make detailed plans about how to implement and proceed with Proposition L.

The twice-weekly meetings were casual but intense as the three of us hashed out the issues we felt would be important to winning an increase in the library's property tax levy.

**Statistics and supporting documentation:** This is the foundation, the groundwork that formed the basis of the campaign. We did not come into these discussions with preconceived notions about what the community wanted. The decisions were based on recent research, including in-house surveys and focus groups and telephone surveys by professional pollsters, and reams of comparative statistics. This data provided the rationale to the public for the tax levy increase and answered the question: why are you asking for this now?

**Campaign and ballot language:** The review of the statistics and data pointed to categories of need, and then discussions about the additional funds necessary to meet those needs. We knew the way this information was marketed to the public was crucial, so the campaign and ballot language was scrutinized carefully.

*Here's the message we came up with: More books. More hours. More computers. A new north side library. Proposition L asks voters to increase the Library's property tax operating levy by 5 cents per \$100 of assessed valuation.*

Sounds simple, but every word in this statement was backed up with research, data and analyses of the impact on taxpayers, and the cost of every component.

**Campaign timeline:** Another crucial decision involves timing. When should the election be held? There are legal and political reasons behind this choice, many of which are determined by your local situation. It helps to have a good feel for the politics of your particular community. The month of April was our choice because: 1) election costs could be shared with two other entities; 2) the other two issues did not involve an increase in taxes; 3) the two others on the ballot were educational institutions that would attract voters who would be interested in library issues.

**Promotional strategies:** Proposition L targeted library users. The literature distributed throughout the branches was designed, per legal limitations, as strictly an informational campaign. The pieces ranged from a concise piece – a



simple tri-fold with quick bulleted points about how the increased revenue would be used – to an eight-page, single-spaced Q&A that answered every question we could imagine a voter asking.

In between, a four-page color brochure was designed with these elements: photos of patrons of all ages using the Library; messages from the director and trustee president; a two-page spread of a map of the county, listing what each branch could expect upon successful passage of Proposition L; and a comprehensive listing of accomplishments since 1980, the last time the Library received an increase in its tax levy. Signage throughout the libraries repeated these themes.

**Media strategies:** All the information above was mailed in packets to every media organization in the county. Media requests were funneled through the community relations department, and the director was always accessible for interviews. Trustworthy media relationships are formed over time; an accumulation of good will had been earned over the years. The payoff was fair and consistent coverage.

**Organization of community support:** Just as positive media relations cannot be built in a day, neither can community support. Years of contacts made by the Library director paid off when she was able to assemble a Proposition L committee of some of the best and brightest community leaders in Greene County. We were overwhelmed by their generosity of time and enthusiasm.

While the staff were patiently distributing literatures in the libraries, this group of about 30 people, who represented every region and constituency in the county, were meeting weekly to organize volunteers to post signs around town and to form a speakers' bureau.

A local advertising agency offered to design oversized postcard mailings, a small amount of time was bought on a couple local radio stations, and ads were placed in the county newspapers. Funds for these ventures were underwritten by the Friends of the Library.

**Importance of staff involvement:** All along the way of this process, staff were kept informed of the campaign, via e-mail and the staff newsletter. Staff were urged to answer questions patrons asked and to pass on any comments about the campaign that might be useful to address.

Were we nervous the evening of the Watch Party? You bet. When the election was called in the Library's favor, grins, high five's, and the victory dance broke out all over the room. Sweet victory.

The next day at work, the follow-up strategy began. We called it Prop L in Action. Signs went up thanking the voters and, within a week, books and other materials appeared on display tables systemwide with the message "Thanks! Your tax dollars from Proposition L benefit the whole community." Prop L in Action will continue until every one of the Library's campaign promises are made.

Until then, we'll all savor director Annie Busch's e-mail to staff following the campaign: "Pat yourself on the back—you are all winners."



# Notes



# Trustee's Role in Marketing

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# The trustee as advocate

by Jo Sapp, Trustee, Daniel  
Boone Regional Library,  
Columbia

As a library trustee, one of your most important responsibilities is to tell the library story to anyone who is willing to listen. Opportunities to talk about the library are all around you; everyone from the paper carrier to your newspaper's ace reporter will approach you with questions, comments, and complaints. Like it or not, you are the public face of the library. The points below are designed to help make your role as advocate and information conduit more comfortable.

## Around town

- In order to tell the library story, you need to know what's going on. Spend some time at the library as a patron. While you're there, pay attention to the interactions between staff and other patrons as well as to the quality of service you receive. Listen to the comments of those around you. Notice the things that work well and please you.
- Attend library functions and special events.
- Mention library events and accomplishments during those casual conversations that are a part of everyone's day. Whether they are regular users or not, people have a deservedly strong sense of ownership of the library and are interested in hearing about it.
- Nominate library supporters for community awards. Be kind to your Friends. Become one.
- Don't be afraid to think outside the box. Make sure the Chamber of Commerce understands that good libraries=good communities=good business.

## In the news

- Be informed about broader issues that concern the library. Taxation and first amendment issues are often in the news. In your interactions with the media, make sure the message you convey is consistent with that of the staff and fellow board members. Make sure, as well, that it accurately reflects your board's policy position.
- Be alert to misstatements in the media and don't be shy about asking for corrections or equal time. Work with library staff and fellow board members to generate letters to the editor and op-ed pieces for the local newspaper. Participate in radio call-in shows whenever the subject relates to the library, especially when you can point to all of the good things your library does.
- Work closely with library staff and other board members in all activities involving media and public relations. It's important that all library representatives speak with a unified voice. With this caution in mind, offer to represent the library on local television and radio shows, perhaps as part of a regular feature.

Understand current legislation and its impact, and translate what you know into content bullets to share with your constituents.

## Working with government

- Effective library trustees extend their advocacy role well beyond the local arena. Public library districts are political subdivisions, dependent on taxpayer dollars. One of your roles is to carry the library message to government. Public officials are the library's friends. Make them look good.

Libraries are excellent showcases for their public-spirited impulses.

- Look for areas of common concern between the library's interests and those of the media and government. The library's role in education is vital to all of these entities, especially as it relates to those first amendment and intellectual freedom issues that seem never to be fully resolved.
- Get to know your public officials. If you don't know at least one of them, you probably know someone who does. The Secretary of State's office maintains a list of contributors that can lead you to someone who can introduce you.
- Learn everything you can about their interests and connections and voting records. The Internet offers a number of opportunities to monitor your legislator's record and stay informed. The League of Women Voters is another good source of information about legislators and pending legislation.
- During election cycles, get involved with campaigns. The best defense is a good offense. Work to elect folks who understand library issues.
- Learn to establish and manage coalitions and use your networks. Chances are you are involved with neighborhood groups, friends of the library groups, or school groups. These are your natural allies. Enlist them in your efforts to share the library's message. When you speak to legislators, in writing or face to face, know what kind of numbers you represent. These coalitions will also come into play when it becomes necessary to ask voters for additional funding.

## Working the lobby

It's helpful to know which lobbyists are active in the state capitol. Your city or county may employ someone to represent its interests in the legislature, as do school and teacher organizations that share many concerns with libraries. These paid advocates can open doors for community activists and are a reliable source of information. Consider them your ear to the ground and let them know what your issues are.

- Larger library advocacy groups like the American Library Association and the Missouri Library Association (ALA & MLA) are natural partners for your library district. Membership in either or both offers a number of advantages. Both groups employ lobbyists who monitor pending legislation on behalf of their clients.
- Bear in mind that the most effective lobbying is done by people like you. The MLA sponsors an annual legislative day at the capitol that includes an update on the legislative agenda and provides an opportunity for face-to-face visits with your legislative team. In order to make the most of this opportunity, here are some things to keep in mind:
  - Plan carefully for your visit to your legislator. Make an appointment and reconfirm it. Know what outcomes you would like to achieve with the visit.
  - Educate your legislator. When it comes to public policy, you are the library expert. Be willing to offer solutions.
  - Concentrate on one issue at a time, and be sure you're able to say what you want in a quick and accurate sound bite. Take handouts with you and give copies to the staff or receptionist as well as to the legislator.
  - Go with a small group (perhaps someone from library staff and a community supporter) and assign different points for each person in the group to address.

**It is important that librarians deliver a clear, consistent message of libraries as a lifetime connection to the public.**

- Be succinct and positive and focused.
- Avoid jargon or acronyms and don't belittle the opposition (which is part of the legislator's constituency, after all).
- When you visit your legislator, spend a few moments with the staff. These folks are entry points and translators to legislators and can be powerful allies.
- Follow up with a thank-you note and a brief reiteration of your message. Stay in touch after the visit. Letters are a powerful tool when dealing with government. Keep them brief and to the point and remember to write when things are going well and you are pleased with your representative's performance. This kind of feedback is gold to public officials.

## Final points

Public officials tend to like libraries, in part because libraries provide excellent opportunities to showcase their community interests. Involve government officials at all levels in your activities and celebrations and look for ways to make them look good. Even the most recalcitrant legislator will respond positively to unexpected recognition or praise.

Your advocacy can be a powerful tool in assuring the success of your library and bringing outstanding library service to your community. Speak up. Keep the library story alive.

# Library Advocacy Exam

## Getting your representative involved

Does your representative or senator hold office hours in your library?

Is your representative or senator on your mailing list?

Has your representative or senator attended a library event in the past two years?

Has your representative or senator attended a board of trustees meeting?

Has your representative or senator participated in a reading session?

Does your representative or senator have a library card from your library?

Has your representative or senator taken out a book from the library?

Has your librarian met individually with your representative or senator?

Has your representative or senator used some form of technology at your library?

Is your representative or senator informed about how state resources are used in your library?

Has your representative or senator ordered a book that is not available at your library?

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developed by Representative  
Thomas O'Brien of Kingston,  
Massachusetts.

Notes



# Appendices

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# Appendix A

## Resources

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# Appendix B

## Missouri library baseline survey

To effectively assess public awareness of library services in Missouri, the Center for Advanced Social Research (CASR) at the University of Missouri-Columbia conducted a telephone survey among Missouri residents on behalf of the Missouri State Library from August 10 until September 30, 1998. CASR has conducted numerous social science survey research projects for government agencies, national foundations, media organizations, academic institutions, and corporations. Clients have included the Centers for Disease Control, The Robert Wood Johnson Foundation, The Pew Charitable Trust, the Missouri Department of Natural Resources, the *Los Angeles Times*, and The Ford Foundation.

### Survey instrument

Altogether, 1,231 interviews were completed in the metropolitan areas of St. Louis, Kansas City, and Springfield, and the rest of Missouri. The survey instrument was developed to collect the following information:

- Public access to various types of libraries
- Public perceptions of libraries
- Public opinions about functions of libraries
- Use of library card and library services
- Evaluation of library services
- Evaluation of library staff
- Reasons for using library services
- Primary source of information about local communities
- Use of computers
- Demographics

### Sampling methodology

A simple random sampling design was employed for the study using random digit dialing (RDD) of telephone numbers selected from valid area codes and telephone exchanges for each of the four areas. The random digit aspect of the sample was used to avoid response bias and provide representation of both listed and unlisted numbers (including not-yet-listed). The design of the sample ensured this representation by random generation of the last two digits of telephone numbers selected on the basis of their area code, telephone exchange, and bank number. A working bank is defined as 100 contiguous telephone numbers containing three or more residential listings.

The sample included 350 people in the St. Louis area, 300 in the Kansas City area, 250 in the Springfield area, and 300 in the rest of the state.

### Respondent selection method

The Trolldahl-Carter-Bryant (T-C-B) respondent selection method was used to select eligible respondents from the households randomly selected for the study. Eligible respondents of the survey were adults 18 years of age or over who lived in Missouri. The T-C-B method requires the interviewer to ask two questions shortly after the introductory statements, “How many adults aged 18 or over live in your household, including yourself?” and “How many of them are women/men?” The interviewer then can objectively select the designed respondents using one of eight different versions of a selection matrix which appears on the computer screen at random. In so doing, a proper balance of

males and females, younger and older adults in a household can be reached. The likelihood of within-sampling-unit non-coverage error is minimized because all eligible respondents in a household are equally considered by the selection method.

At least 15 attempts were made to complete an interview at every sampled telephone number. The calls were scheduled over days and evenings of the week to minimize the chances of making a contact with a potential respondent. All refusals were re-contacted at least once in order to attempt to convert them to completed interviews.

The response rate of the survey was 69 percent. The survey results based on the total sample (n=1,231) carry a margin of error of plus or minus three (3) percentage points attributable to sampling and other random effects. At a 95% confidence interval, one can say that if the study were conducted 100 times, in at least 95 of those times the results should vary from a poll of the entire population by no more than these percentages.

## Findings

The survey showed Missourians very satisfied with their libraries and library services in general. Results of the telephone survey, conducted in August and September 1998, include the following highlights:

- 94.7 percent of the respondents had access to a public library, 58 percent to a school library, 48 percent to a university library, and 18 percent to a corporate or special library.
- 97.7 percent agreed that libraries are educational institutions; 97 percent did not agree that libraries are primarily for children.
- 98 percent thought libraries are important to their local communities; 88.4 percent agreed that libraries should be supported by taxes.
- 83.6 percent of the respondents agreed that libraries should provide computers for the public to use; 76.9 percent agreed that libraries should offer access to the Internet.
- 66.5 percent of the 1,231 respondents had a public library card; 85.4 percent had either visited or telephoned a library during the past year.
- 60 percent of the respondents (including members of their immediate families) used the library services 12 times or more, 21.6 percent used between 5 and 11 times, and 15 percent between 1 and 4 times in the past year.
- 44.5 percent of the respondents thought the attitude of the library staff was excellent, and 44.2 percent, good.
- 41.4 percent of the respondents thought the knowledge of the library staff was excellent, and 45.7 percent, good.
- 32 percent of the respondents thought the availability of library staff was excellent, 48.6 percent, good, and 14.7 percent, fair.
- 16.2 percent of the respondents thought the computer skills of library staff were excellent, 33.7 percent, good, and 11.2 percent, fair.
- 28.7 percent of the 1,231 respondents used libraries to obtain reference and information, 18.4 percent to check out books, 16.7 percent to conduct research, 8 percent for educational materials, and 7.8 percent for leisure and entertainment.
- 76.4 percent of the respondents had purchased books from a bookstore, book club, or a books-by-mail service in the past year, while the other 23.4 percent did not.

- 681 (55.3%) out of the 1,231 people surveyed had at least one working computer in their homes; 553 (81.2%) of the 681 respondents had a modem on their computers.
- A combined 76.6 percent of those who had a modem on their computers would be either very or somewhat likely to use computers for online library services.

# Appendix C

## Internet ad glossary

**Ad Clicks:** Number of times users click on an ad banner.

**Ad Click Rate:** Or “click-through,” the percentage of ad views that result from ad clicks.

**Ad Views:** Number of times an ad banner is downloaded and presumably seen.

**B2B:** “Business-to-business,” as in businesses doing business with other businesses; most common in e-commerce and advertising, when you are targeting businesses as opposed to consumers.

**Backbone:** High-speed line or series of connections that forms a large pathway within a network.

**Bandwidth:** How much information can be sent through a connection; measured in bits-per-second. A full page of text is 16,000 bits. A fast modem can move 15,000 bits; full-motion, full-screen video requires about 10,000,000 bits, depending on compression. (See also: 56K, bit, modem, T-1.)

**Banner:** An ad on a webpage that is usually “hot-linked” to the advertiser’s site.

**Browser Caching:** To speed surfing, browsers store recently used pages on a user’s disk. If a site is revisited, browsers display pages from the disk instead of requesting them from the server. As a result, servers undercount the number of times a page is viewed.

**Button:** Button is the term used to reflect an internet ad smaller than the traditional banner. Buttons are square in shape and usually located down the left or right side of the site. Standard Internet Ad Sizes: 468 x 60 – Full banner; 392 x 72 – Full Banner/Vertical Navigation Bar; 234

x 60 – Half Banner; 125 x 125 – Square Button; 120 x 90 – Button #1; 120 x 60 – Button #2; 88 x 31 – Micro Button; 120 x 240 – Vertical Banner.

**CASIE:** Coalition for Advertising Supported Information and Entertainment. It was founded in May of 1994 by the Association of National Advertisers (ANA) and the American Association of Advertising Agencies (AAAA) to guide the development of interactive advertising and marketing.

**CGI:** Common Gateway Interface is an interface-creation scripting program that allows webpages to be made on the fly based on information from buttons, checkboxes, text input, etc.

**Click through:** The percentage of ad views that resulted in ad clicks.

**CPC:** Cost-per-click is an Internet marketing formula used to price ad banners. Advertisers pay Internet publishers based on the number of clicks a specific ad banner gets. Cost usually runs in the range of \$.10 - \$.20 per click.

**CPM:** CPM is cost-per-thousand for a particular site. A Web site that charges \$15,000 per banner and guarantees 600,000 impressions has a CPM of \$25 (\$15,000 divided by 600).

**Cyberspace:** Coined by author William Gibson in his 1984 novel *Neuromancer*, cyberspace is now used to describe all of the information available through computer networks.

**Domain Name:** The unique name of an Internet site; for example *www.cyberatlas.com*. There are ten top-level domains used in the US: com, edu, net, gov, mil, org, biz,

info, name, pro, aero, coop, and museum. Other, two letter domains represent countries; thus, uk for the United Kingdom and so on.

**DTC:** Direct-to-consumer is commonly used to denote ads targeted to consumers as opposed to businesses. TV, print and radio ads are all forms of DTC advertising.

**Hit:** Each time a Web server sends a file to a browser, it is recorded in the server log file as a “hit.” Hits are generated for every element of a requested page (including graphics, text and interactive items). If a page containing two graphics is viewed by a user, three hits will be recorded—one for the page itself and one for each graphic.

Webmasters use hits to measure their server’s work load. Because page designs vary greatly, hits are a poor guide for traffic measurement.

**Host:** An Internet host used to be a single machine connected to the Internet (which meant it had a unique IP address). As a host, it made available to other machines on the network certain services. However, virtual hosting has now meant that one physical host can now be actually many virtual hosts.

**HTML:** HyperText Markup Language is a coding language used to make hypertext documents for use on the Web. HTML resembles old-fashioned typesetting code, where a block of text is surrounded by codes that indicate how it should appear. HTML allows text to be “linked” to another file on the Internet.

**Hypertext:** Any text that that can be chosen by a reader and which causes another document to be retrieved and displayed.

**IAB:** Interactive Advertising Bureau, a global nonprofit association devoted to maximizing use and effectiveness of Internet ads. IAB sponsors research and events.

**Internet:** A collection of 60,000 independent, inter-connected networks that use the TCP/IP protocols; evolved from ARPAnet of the ‘60s /early ‘70s.

**IP address:** Internet Protocol address. Every system connected to the Internet has a unique IP address which consists of a number in the format A.B.C.D. where each of the four sections is a decimal number from 0 to 255. Most people use Domain Names. The network handles solutions between Domain Name Servers and IP addresses. With virtual hosting, a single machine can act like multiple machines (with multiple domain names and IP addresses).

**IRC:** Internet Relay Chat, worldwide network of people talking to each other in real time.

**ISDN:** Integrated Services Digital Network, a digital network that moves up to 128,000 bits-per-second over a regular phone line at nearly the same cost as a normal phone call.

**Java:** All-purpose programming language with features that make the language well suited for use on the Web. Small Java applications, Java applets, can be downloaded from a Web server and run on your computer by a Java-compatible Web browser, like Netscape Navigator or Microsoft Internet Explorer.

**Javascript:** A scripting language developed by Netscape that can interact with HTML source code, enabling Web authors to spice up their sites.

**Jump Page:** Also, “splash page” is a special page set up for visitors who click on a link in an ad (e.g., by clicking on an ad for Site X, visitors go to a page in Site X that continues the message used in the ad creative; jump page can be used to promote special offers or to measure the response to an ad.



**Link:** An electronic connection between two Web sites (also called “hot link”).

**Listserv:** The most widespread of mail lists; started on BITNET and now common on the Internet.

**Log file:** Lists actions on the Web servers and maintains log files on every request made to the server. Log file analysis allows a good idea of where visitors are coming from, how often they return, how they navigate through a site. Cookies let Web- masters log more detailed information about how users access a site.

**Newsgroup:** A discussion group on Usenet devoted to talking about a specific topic.

**Opt-in e-mail lists:** Where Internet users have voluntarily signed up to receive commercial e-mail about topics of interest.

**Page Views:** Number of times a user requests a page that may contain a particular ad; indicative of the number of times an ad was potentially seen, or “gross impressions.” Page views may overstate ad impressions if users choose to turn off graphics (done to speed browsing).

**RealAudio:** A commercial software program that plays audio on demand, without waiting for long file transfers. For instance, you can listen to National Public Radio’s entire broadcast of All Things Considered and the Morning Edition on the Internet.

**Rich media:** A term for advanced technology used in Internet ads, such as streaming video, applets that allow user interaction, and special effects.

**ROI:** “Return on investment”. ROI is trying to find out what the end result of the expenditure (in this case, an ad campaign) is. A lot depends on the goal of the

campaign, building brand awareness, increasing sales, etc. Early attempts at determining ROI in Internet advertising relied heavily on the click-rate of an ad.

**Server:** A machine that makes services available on a network to client programs. A file server makes files available. A WAIS server makes full-text information available through the WAIS protocol (although WAIS uses the term source interchangeably with server).

**Sponsorships:** Increasing in popularity on the Internet, a sponsorship is when an advertiser pays to sponsor content, usually a section of a Web site or an e-mail newsletter. In the case of a site, the sponsorship may include banners or buttons on the site, and possibly a tag line.

**“Sticky” sites:** Sites where the visitors stay for an extended period of time.

**T-1:** A high-speed (1.54 megabits/second) network connection.

**T-3:** An even higher speed (45 mega-bits/second) Internet connection.

**TCP:** Transmission Control Protocol works with IP to ensure that packets travel safely on the Internet.

**Unique Users:** The number of different individuals who visit a site within a specific time period. To identify unique users, Web sites rely on some form of user registration or identification system.

**UNIX:** A computer operating system (the basic software running on a computer, underneath things like databases and word processors). UNIX is designed to be used by many people at once (“multi-user”) and has TCP/IP built-in. Unix is the most prevalent operating system for Internet servers.

**Valid Hits:** A further refinement of hits, valid hits are hits that deliver all information to a user. Excludes hits such as redirects, error messages and computer-generated hits.

**Visits:** A sequence of requests made by one user at one site. If a visitor

does not request any new information for a period of time (the “time-out” period), then the next request by the visitor is considered a new visit. To enable comparisons among sites, I/PRO uses a 30-minute time-out.



# Notes